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THE · STUDIO

P. 4. 1

An Illustrated Magazine of Fine & Applied Art

APRIL
15, 1902

VOL. 25
No. 109



AN IMPORTANT
ANNOUNCEMENT
CONCERNING THE
SPECIAL · SUMMER
NUMBER APPEARS
ON ADVT. PAGE
XXV

44 Leicester Square
LONDON

Monthly

1^s/₋

296887
14.2.34

THE STUDIO.

EDITED BY CHARLES HOLME.

Contents, April 15, 1902.

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THE STUDIO

FRANK SHORT.—BY FREDERICK
F WEDMORE, HONORARY FEL-
LOW OF THE ROYAL SOCIETY
OF PAINTER-ETCHERS.

IN my book on "Etching in England," in my book called "Fine Prints," in at least one magazine article, and often in the columns of the *Standard* newspaper, it has been my privilege to refer—and rarely in terms of disparagement—to the work, upon copper, of Frank Short. Under such circumstances there ought, it appears to me, to be some sufficient reason for returning, so to speak, to the charge. Had there not been—to my own thinking—a sufficient reason, I confess I should have remained inactive: I should not again

have expressed opinions which even those who have schooled themselves to tolerate me may well have sufficiently heard. The reason I again take Frank Short for a subject—Short, the accomplished, many-sided engraver: not Short the artist who overflows, so to say, from time to time into water colour—is simply this one: that of late years the increasing and justified popularity of his work of interpretation, has, in the eyes of no small portion of the public, been nearly the whole of his achievement. As an interpreter of other men's labours—a free, artistic interpreter—ample, though by no means superabundant, recognition has been accorded him. I welcome that recognition. Absolutely nobody has worked as efficaciously as Short has, in these latter days, to keep alive, by



"DEVENTA"

(By permission of Mr. Robert Dunthorne)

FROM AN ETCHING BY FRANK SHORT, R.E.

XXV. No. 107. FEBRUARY, 1902.

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precept and example, the craft of the interpreting engraver—the medium of interpretation, in Frank Short's own case, being invariably Mezzotint—but it is not reasonable that in the affluence and the excellence of his performance, as interpreter of another's vision, there should be overlooked his own artistic individuality as a creator of original things. And I want, in these brief comments, to insist upon his double position—to note something at least of the success which others have helped him to which others have made possible, but could not actually achieve for him—and to note once more the artistic importance of his performance "off his own bat."

And first, his original work—work which has never fallen unheeded or unesteemed by the expert, by the connoisseur, by the person busily and appropriately occupied with the things of Art in our day; but work, nevertheless, which appealed but little to popular taste, and work, moreover, which the big public—that within my experience has never rushed with uncontrollable eagerness to the exhibitions of the Royal Society of Painter-Etchers—has had scarcely at all before its eyes.

It will surprise the casual gazer at contemporary prints, to be told that something like a hundred and forty plates—etchings and dry-points, as I under-

stand, alone: not counting the performances in other mediums—have been wrought by Mr. Frank Short. Little less than twenty years have elapsed since the first of them was produced, timidly. It is none too early, then, for every person who professes interest in prints to take account of them, for Mr. Short—like Dante on an occasion that has become historic—is now, as to the number of his years, "midway in the journey of our life." A hundred and forty plates, then. Seeing the slightness of some of these, it may not, after all, seem to be many, if we expect they shall have filled out his days. But his days have had other claims. And the performance of interpretation, which he has wrought to such a pitch of excellence, has made its demand on his time—it has had to be painfully prepared for, laboriously studied. All the more credit, then, to Mr. Short, that, notwithstanding the responsibilities and inducements, and fascinations, even, of such work—for there is scarcely anything in the way of interpretation to which Mr. Short has addressed himself that he has not tackled *con amore*—it is all the more to his credit, I say, that under such circumstances, his energy has been equal to the creation of these original things. It is probable that his original work has, in variety as



"GATHERING THE FLOCK ON MAXWELL BANK"

FROM AN ETCHING BY FRANK SHORT, R.E.



"A SWISS PASS." DRAWN BY
J. M. W. TURNER, R.A. ENGRAVED
IN MEZZOTINT BY FRANK SHORT, R.E.





"MOONLIGHT AT SEA OFF THE ISLE OF WIGHT"
ENGRAVED BY FRANK SHORT, R.E., FROM AN
UNPUBLISHED DRAWING BY J. M. W. TURNER, R.A.

well as in volume, to some extent suffered by the obligations of the accepted, even though it may have been the welcome and the congenial, task. But I think, in cases like Frank Short's, there is advantage as well as disadvantage in this double work. It might have been otherwise had Frank Short, like Wenceslaus Hollar, drudged on at a starvation wage. Yet even Hollar, for all his poverty, the arduousness of his labour, his death in insufficient fame and with noble toil unrequited, did gain something, I take it, by the fact that he was not always called upon to create—that he had at least such measure of rest as change of occupation ensures. Most of us who play on more than a single string, know something of the advantage of the transition. The artist—whether writer, actor, painter, etcher—who lives to please, as the old phrase has it, “must please, to live.” Frank Short has pleased first himself. As for the public, whether they bear, or whether they forbear, is not at present an important matter. Time is on the side of all work that is executed with conscience, and executed with style. Style is “the great antiseptic.” There is no parade of style whatever—there are directness, simplicity, economy of means—in the original etchings of Frank Short. But there *is* Style, none

the less, in the very simplicity, the moderation, the personal impression unswervingly recorded, the recognition of the limitations of the individuality, and of the limitations of the medium employed.

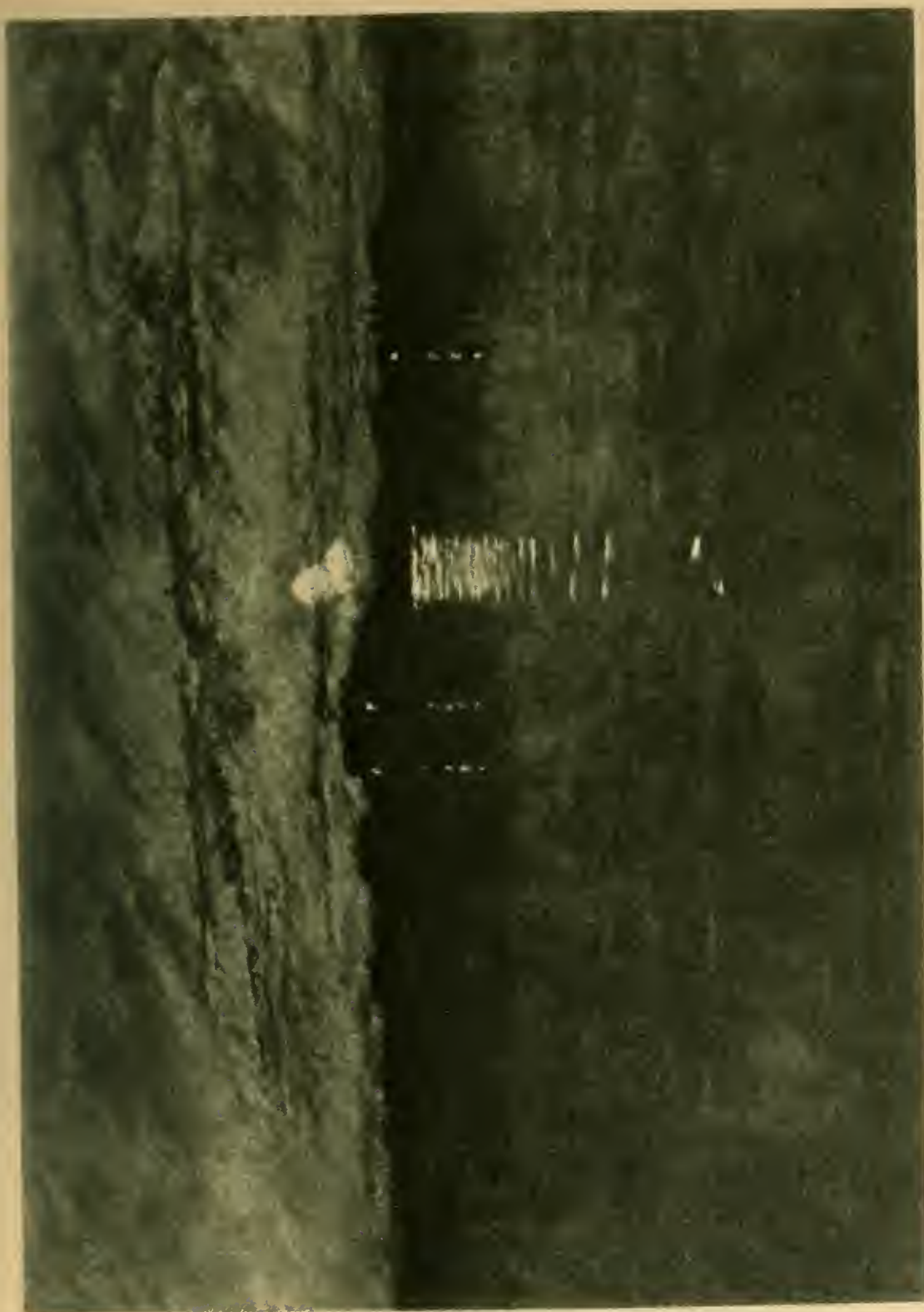
And here I may profitably remind the reader that Frank Short is in the habit of addressing himself to no less than five methods in original performance. He chooses for the given subject the method that can best express it. The five methods are Soft-ground, and true Etching, and Drypoint, and Aquatint, and Mezzotint. And if a subject interests him for its lines he does not choose Mezzotint, and if a subject interests him by its masses he does not choose Etching.

It may be that one does more service by pointing out a fact of this sort—which shows the spirit of the artist, his proper alertness to perceive the requirements of his theme—than by establishing comparisons between Mr. Short and some other artist, or comparisons between this and that work of his own—an endeavour to weigh relative merits. Mr. Short has not, of course, the supreme and various grace of a Whistler, or the intensity of a Meryon—the depth of his sombre poetry—or the grim earnestness, the unrelenting and fruitful pertinacity, of a Cameron. But he has his own gentler poetry; his cheerful pleasure in picturesque line;



“THE ANGLER’S BRIDGE ON THE WANDLE”

FROM AN ETCHING BY FRANK SHORT, R.E.





SIR GEORGE JOHNSON
ENGRAVED IN MEZZOTINT BY
FRANK SHORT, R.E., FROM THE
PORTRAIT BY F. HOLL, R.A.

(By permission of Charles P. Johnson, Esq.)

and—though drawing the figure very little—there crops out everywhere his ready sympathy with human fortunes. He loves the changes of atmosphere and climate, over an uneventful, long-stretching land. He loves not so much foliage as the banks of the tidal river. He loves boats, masts, cordage, the intricate lines of modern scaffolding, the palings round the shipyard, the quaint town.

So much for general characteristics. Were I invited to particularise—to name certain etchings, certain dry-points, which I consider on his highest level—I should name, no doubt, *Waiting for the Flood* (the first, may it not be recorded, that won the approval of Mr. Whistler); the *Evening, Bosham*; *The Deserter*, with the rough old boat in the foreground, and the bridge of boats and the town itself in the not too remote background; the *Angler's Bridge on the Wandle*, for pattern of line, eminently; and, for rhythm of line, the *Quiet Evening on the Ferry over the Blyth*—a study of "line within line," indeed: an old wooden pier—low, narrow, serpentine—and timbers to bank up the river. Nor should I forget the velvety dry-point, *Overijssel*, of which, through an accident, there were but very few good impressions, or the

Building the "Golden Bee," that most frank and spirited, decisive etching, of which, through an accident also, the impressions are to be counted on the fingers of one hand alone.

The original mezzotints are but a small group. Mezzotint has been used so seldom for original work; but Mr. Short, in the *Weary Moon* and in the *Lifting Cloud*—this last a study of storm-tossed sea and moving sky—has used it admirably. *A Span of old Battersea Bridge* is, I think, his best original aquatint—but eminently characteristic is the *Curfew*, which, an inscription on the plate shows, is connected in his own mind with the most musical of all Miltonic verse. The *Maxwell Bank* is his best soft ground etching.

Of the reproductive work—it is all in mezzotint—I should like to say, first, that its notes are flexibility and variety. Here, nothing that is good seems to come at all amiss to him. G. F. Watts—august and a Classic already—is the living man whom he has chiefly interpreted: and most delicate as is the *Hope*, most refined the *Endymion*, I do not think he has got beyond—or that he can ever reasonably hope to get beyond—the first great Watts he ever interpreted—the *Orpheus and Eurydice*.



"A WINTRY BLAST ON THE STOURBRIDGE CANAL"

FROM AN ETCHING BY FRANK SHORT, R.E.



"MACON" ETCHED AND EN-
GRAVED BY F. SHORT, R.E.,
FROM AN UNPUBLISHED DRAW-
ING BY J. M. W. TURNER, R.A.



"A DUTCH GREENGROECER'S SHOP"

FROM AN ETCHING BY FRANK SHORT, R.E.

A little essay might be written alone upon his translations into Etching and Mezzotint—like the original *Liber* itself—of those drawings which Turner, and the professional engravers of his day whom he employed, never tackled, to add to the *Liber*. With no Turner standing near to advise him, by himself Short accomplished this thing. The *l'intage*: *Macon* takes its place with the very finest of the work of a hundred years ago. Another Turner, a *Swiss Pass*—a silvery mezzotint of utmost delicacy, unconnected, of course, with the *Liber*—must really be named. I call that a feat, indeed—a late Turner realised; a dream arrested; the evanescent made lasting. *A Sussex Down*—from a sketch that belonged to Henry Vaughan—is a Constable landscape, over which there sweeps, with an amazing power, the breeze and the sunshine of the chalk hills. *A Road in Yorkshire* is a noble Dewint: none the less splendid because it has a touch of the severe and the forbidding. And to make an end—though the end is not truly yet—one of the latest little mezzotints is one of the finest. Again a Dewint: again a hill-country—*Shap Fells*, with Dewint's expressive modelling—with his tone, his abounding breadth, his dignity of method, that Short appreciates so much, and so finely renders.

FREDERICK WEDMORE.

THE LATEST EVOLUTION OF THE MEDAL IN FRANCE. BY ROGER MARX.

THE success achieved by the Paris Mint—the "Monnaie de Paris"—at the Universal Exhibition of 1900, affords significant testimony of the efforts that have been, and are being, made in France to maintain, even to increase, the popularity enjoyed there by the medallist's art. This is neither the time nor the place to boast of the excellence of our implements, nor to insist on the perfection of our machinery, although the progress made in these respects earned for the "Monnaie de Paris" the highest award on the part of the jury. A consideration of questions such as these—questions of a purely technical order—would serve no useful purpose in an art magazine like *THE STUDIO*. But this department of French manufacture did more than merely satisfy curiosity, by initiating people into the secrets of the "striking," by showing a minting press and automatic scales worked by electric motors; apart from all this—the mechanical side of the matter—we were shown in a glass case placed in the centre of the *salon d'entrée* of the Palais des Lettres, Sciences et Arts, a collection of nineteenth-century medals, of which the stamps belong to the Ministry of Finance.

The *amateur* desirous of learning found therein a valuable source of information wherewith to supplement the teaching already furnished by the glyptic sections—national and contemporary—arranged in the Grand Palais des Beaux-Arts, in the Champs Elysées;* at the same time he had the opportunity of adding to his collection, or of forming one on the spot, at a moderate cost.



MEDAL

BY CHAPLAIN

Formerly, the Paris Mint issued no medals, save those having some historical characteristic or intended to serve as prizes in various kinds of competitions. The only exceptions to this rule were made on the occasion of Universal Exhibitions, the Mint, since 1867, making it a point of honour to signalise its participation therein by striking a special medal. In 1900, two productions by the lamented Daniel Dupuis, and another by M. Patey, enabled all and sundry to preserve a durable souvenir of this great industrial and pacific event. No fewer than 65,000 of these three medals, all struck under the visitor's very eyes, were sold. These figures are worth remembering. Of course, considerations quite foreign to art actuated many of the purchasers: nevertheless the fact remains, that the public is daily becoming more and more familiarised with a method of plastic expression to which only yesterday it was, if not hostile, at least altogether indifferent.

* See THE STUDIO, May 1901, p. 221, et seq.

In commissioning Daniel Dupuis and M. Patey to model these *médailles de circonstance* the Mint was only following precedent: but it showed real initiative when, about 1893, it set about creating a series of medals, for the most part having no commemorative significance, with the sole object of producing works of art, which of themselves should give general pleasure.

They were all to be seen at the 1900 Exhibition, from the earliest—the wedding piece by M. Roty, and the *Hommage à la science* by M. Bottée—to the *Hommage aux Graveurs*, by M. Lechevrel;* and the *Salut au Soleil*, by M. G. Dupré. This time it was the true *amateur* the Mint strove to reach: and that expectation was in no way vain, seeing that 46,000 copies of these works went straight from the Exhibition into the possession of collectors. For the benefit of those who wish to know which were the favourite medals it may be mentioned that those which had the largest sale were the



BY ROTY



MEDAL

BY BOTTÉE

Orphée, of M. Coudray (4,500 copies); *L'Horticulture*, *Le Nid*, and *La Source*, by Daniel Dupuis; *Le Salut au Soleil*, by M. Dupré; and *La Peinture*, by M. Alexandre Charpentier.† In the total the receipts quadrupled those obtained by the Treasury during the Exhibition of 1889.

* These three medals were reproduced in THE STUDIO of October, 1898, the first on page 20, the second on page 18, and the third on page 19.

† See THE STUDIO, October, 1898, page 22, for a reproduction of this medal.



MEDALS
BY OSCAR ROTY

French Medals

This result, eloquent as it is, nevertheless caused no surprise to those who were cognisant of the steady rise in the number of orders annually registered by the Paris Mint. In 1890 they amounted to 4,672, and a progressive increase carried the figures to 9,673 in 1900. All this has not failed to produce one satisfactory result: the administration of the Mint has resolved to open a permanent office for the sale of medals, which will be managed on lines similar to those at the Exhibition. The advantage thus offered to the collector is manifest—especially to the foreign *amateur* passing through Paris, and whose time is precious. Henceforward there will be no delay, and none of the trouble involved in having the medals sent to their destination through the post. Everyone may be congratulated therefore on a happy and an opportune innovation. The medallist's art is highly popular,

Universal Exhibition. From first to last, in all circumstances—whether it were a question of permits to inspect a works, or of badges for the members of the various juries—the medallist was



MEDAL

BY CHAPLAIN

and it may well command the sympathies of an age which demands for all the benefit of aesthetic enjoyment. To increase the facilities for procuring medals is thus something more than the gratification of the privileged few—the rich. It means, at the same time, a raising of taste among all classes by the general diffusion of “things of beauty.”

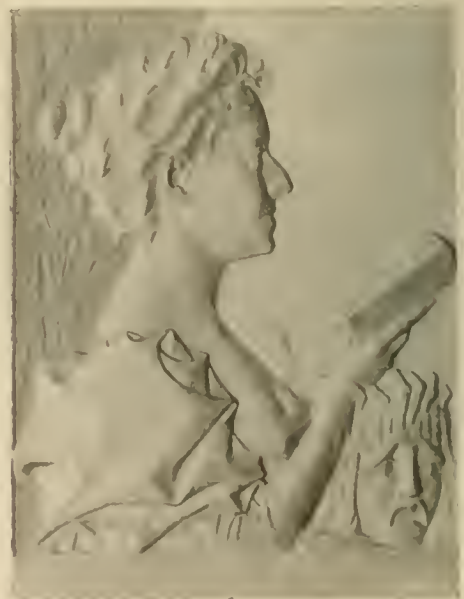
For those interested in the future of glyptic art, there were other lessons to be derived from the “World's Fair” of 1900. Everything there formed the pretext for a medal, and a large and curious collection might be formed simply by obtaining the works of this kind, produced abroad and—particularly—in France, on the occasion of the last



MEDAL

BY CHAPLAIN

always called in; and he never failed to rise to the occasion. While on the one hand the taste for the medal has developed and extended, the artist, on the other, has scrupulously fulfilled all the demands made upon him. Thus the application of the glyptic art tends to spread in all directions. Certain



MEDAL

BY CHAPLAIN



MEDALS
BY CHAPLAIN

French Medals

discontented spirits have taken alarm at this new development of activity on the part of the medallist,



MEDAL

BY CHARPENTIER

their prejudices causing them to draw the line at admitting any recognition of *industry* within their charmed circle.

Surely this is altogether to misunderstand the



MEDAL

BY CHARPENTIER

question. The medallist goes on his way, endeavouring to give beauty to the *objet de luxe* and to the article of general utility without distinction; at the same time he has to lay under contribution all his resources. Of all pitfalls the most dangerous is monotony. We are always begging the artist not to go back on himself; we demand that he shall not keep within a certain familiar groove, that he shall not remain stationary, anchored to some settled formula. To bring about this indispensable variety new work, new ideas are demanded; and when it is a question of decorative art special



MEDAL

BY CHARPENTIER

and unforeseen conditions imposed on the medallist have the unfailing effect of expanding his inventiveness, and leading him surely in the direction of novelty and independence of thought.

Every one knows how important a position has now been reached by the medal in the domain of jewellery. For a long time it was the fashion to have a piece of antique money mounted as a brooch or pin; then came the idea of substituting effigies of more recent date for these relics of bygone civilisations, these little discs of metal, with their time-worn, half-effaced relief; finally, it seemed desirable to be, as Daumier strove to be,



MEDALS
BY CHARPENTIER

MEDALS
BY YENCESE



French Medals

de son époque—up-to-date, in a word; to pass over works which were not conceived with a view to ornament, and in their stead to model specially medals appropriate in character to the part they were to play in setting off the modern *toilette*.

M. Roty was the first to understand their legitimate conditions, the first to realise them fully. His native delicacy, his sentiment at once subtle and strong, did much to support his ambition. Again and again, to the delight of womankind, he has revived the smiling graces of the eighteenth century. His success, as was only natural, produced imitators; and to-day, even in the small towns in France, one may see in the jewellers' windows these medal-brooches, some the work of M. Roty himself, others by M. Vernon, M. Prouvé, or M. Vencesse—all most attractive and appropriate articles of ornament, and at the same time genuine works of art.

Among the articles of pure jewellery designed by M. René Lalique many are based in like manner on the glyptic art. In addition to makers of jewellery proper, the Universal Exhibition of 1900 revealed medallists placing their talents at the service of clockmakers, goldsmiths, gunsmiths,

and even locksmiths. M. Ditisheim, of La Chaux de Fonds, had the happy idea of applying the medal to the ornamentation of watchcases. The firm of Christoffle was wise enough to ask M. Roty for models of spoons, bookmarkers, and knives, also



PLAQUE

BY VENCESE



MEDAL

BY VENCESE

to go to M. Vernon for a commemorative goblet* (page 27), and to M. Levillam for an ash-tray.

From M. Vernon also came a die with a frieze of the most ingenious and charming description, showing women working at their trades. The breech-part of a sporting gun was quaintly and admirably ornamented by M. Bottée, the skill shown by the artist in the restricted and eccentrically-shaped space at his disposal being quite remarkable. Lastly, M. Alexandre Charpentier renovated the metal-work of an apartment by modelling, at the request of MM. Fontaine, a number of locks, door-knobs, and plates—the work being so absolutely original that every gallery of decorative art at once wanted copies of them.

M. Charpentier's masterly gifts have never perhaps been more thoroughly recognised than on this occasion. The International Jury on

* This goblet, which represents "The City of Paris presiding over the great Congress of Labour at the Universal Exhibition of 1900," is thus described in the catalogue:—"In the four panels, divided by festal masts, encircled by leafy garlands, are represented—(1) *The City of Paris seated on a dais beside the Seine; the Genius of Progress is by her side, olive-branch in hand.* The description on the pedestal 'Orbis in urbe'—alludes to the presence of the whole world, which hastened to Paris in 1900. (2) *An Artist meditating, with a book in his hand.* The inscription on the base—'Studio fama' (Renown by means of study)—reminds one that man obtains distinction and fame by the cultivation of Letters and Science and Art. (3) *A Group of Workmen.* The inscription—'Labore opes' (Riches from work)—suggests that from labour alone can prosperity proceed. (4) *A Labourer resting on his plough.* The inscription 'Aratro vita' (Life by the plough) recalls the fact that agriculture, by providing for our existence, increases the prosperity of nations and individuals alike."

Sculpture awarded him a prize similar to that gained by M. Chaplain and M. Roty : and altogether the event constituted a definite recognition of a new evolution of the glyptic art.

In analysing the present state of that art one realises that the two predominating tendencies are diametrically opposed. Here, as in the domain of what we call "pure art," there is a struggle in progress between reality and imagination. In the work of M. Chaplain and M. Roty, and also in that of M. Vernon, M. Bottée, and M. Patey, there is an evident striving after the realisation of the brightest and noblest ideals, by means of abstract, synthetical symbols and allegories. The work of M. Alexandre Charpentier, on the other hand, is



MEDAL

BY CHAPLAIN

essentially realistic ; the artist expects no results save those obtained after a close inspection of Nature. One can hardly say he proscribes draperies, but at least he rarely uses them, as though he had some sort of scruple about veiling the beauty of the human form, even partially. And when we pass from the conception to the execution the contrast is no less striking. In the one case it is subdued, precise, delicately handled ; in the other we behold it full, free, sculptural.

Between these two traditionally-opposed modes of expression there was room for another method — one of *intimité*, of social compassion, resolutely modern. Such is the art of M. Ovide Vencesse — a Burgundian, like M. Alphonse Legros, the painter of the poor and the peasantry, of whom he often makes one think. At other times his sensitiveness suggests to my mind that excellent *imagier*, M. Dené. He loves to go back to his native soil, and



MEDAL

BY DELOYE

from his own village he brings back impressions of simple beings, full of character and spontaneously realising what is known as "style." Such are the plaquettes of *Virginie la Sage*, *Pierrette la pauvre* and *Annette la Folle*. The distinctive qualities possessed by M. Vencesse are depth and tenderness. In all his work, including his portraits, he succeeds in touching us profoundly by the sober simplicity of his *mise-en-scène*, and by the elimination of mere detail. He generalises the accidental,



MEDAL

BY CARABIN



French Medals

and converts, as it were, into a sort of symbol all that passes around him. Everyone knows how many attempts have been made to represent the *Première Communion*.* That of M. Vencesse stood out among them all, so striking is the sincerity of feeling it reveals. The uncommon *facture*, too, adds to the general impressiveness of this remarkable work. The relief scarce rises from the body

Carrière. Never was the close union existing between painting and glyptics more perfectly expressed. In this M. Vencesse proclaimed him-



MEDAL

BY BOTTÉE

of the medal, and a sort of twilight haze envelops the whole work, as in the paintings of Eugène

* This plaquette of the *Première Communion* was reproduced in *THE STUDIO* of October, 1903, p. 21.



MEDAL

BY BOTTÉE

self the chosen disciple of M. Ponscarne, the illustrious master and teacher, who by his work and his training has exercised a wonderful influence on the renaissance of French glyptic art.

It is only fitting that, in conclusion, I should allude to another artist, still young, and but little known—an artist of whom one may well have the highest hopes. Worthy transmitter of the Roty



MEDAL

BY BOTTÉE



MEDAL

BY BOTTÉE



(See footnote, page 23)

SILVER GOBLET
BY VERNON 27

Royal Academy Students

tradition, Mr. G. Dupré is beyond doubt the most highly-gifted of the medallists who, since M. Vernon, have succeeded in winning the Prix de Rome. Much promise is shown too by M. Grégoire, at present a *pensionnaire* at the Villa Médicis, and by M. Louis Fuchs, a portrait by whom, exhibited at the last Salon du Champ-de-Mars, remains in one's memory.

Of recent years mourning has in truth fallen heavily on the French school. We have lost in succession Daniel Dupuis and Maximilien Bourgeois. Yet there is sufficient evidence of new talent to show that the source is far from being dry, that decadence is remote, and that the future may be faced with equanimity.

ROGER MARX.

THE ROYAL ACADEMY AND ITS STUDENTS' COMPETITIONS.

"Why do you desire so much to be in the Academy? You must be aware that none but the lame require crutches!"

It was thus that James Northcote (1746—1831), himself a distinguished Academician, spoke to a painter who had called upon him to beg his vote. On other occasions, with equal frankness, Northcote said much bitterer things about the Academy

things, too, unfortunately, which retain to this day an air of contemporary half-truth that provokes remark. Thus, for example, the Academy was often described by Northcote as "Fools' Hospital," not because he had permitted himself to be elected, but because he could not hide from himself the fact that its schools produced a commonplace manner, and that its social influence was so strong as to be harmful to its artistic purpose, so that many who hankered after membership found time-serving of greater use to them than talent. John Opie, also, another distinguished Academician of the same period, was keenly alive to the same defects of the institution. He used to say of the Academy, "I wish we could contrive some means to knock it up!"

Since those words were spoken, and spoken seriously, events of vast and enduring moment have



"SAUL AND THE WITCH OF ENDOR" (GOLD MEDAL)

BY GEORGE MURRAY



"SAUL AND THE WITCH OF ENDOR" (*proxime accessit*)

BY FRED. APPELYARD

changed the Western type of civilisation, making fresh kinds of methodised knowledge essential to success in all walks of life. Yet, somehow, the Royal Academy has not been much affected by the general alteration in the requirements of society. It is to-day essentially what it was in the time of Northcote and Opie—a backward institution, having a strong tendency, if not towards its own ruin, at least towards the weakening of its *public* utility; that is to say, its utility as a national pioneer in all matters affecting the prosperity of the arts in their relation to the country's needs.

From time to time, no doubt, some virile new blood is forced into its old corporate system; but can anyone say with justice that the new blood has the effect of giving a youthful vigour and alertness to the whole governing policy of the institution? If so, why is it that the Academy is still content to dawdle behind the times? Not only does it treat with contempt the renewed interest taken in decorative handicraft, but with equal shortsightedness it still persists in giving undue en-

couragement to one art, the art of painting easel pictures, as though such pictures were not already so numerous as to exceed by a thousandfold the people who have surplus money enough to invest in modern paintings. It is not kindness, but a foolishness having tragic consequences, to train large numbers of boys and girls for a profession which not only unfits them for other occupations, but in which not one in fifty can hope to earn even a scanty livelihood. Painting, indeed, having ceased to be a general need of life, ought to be made like the edelweiss—an object of love placed far beyond the reach of most passers-by, and therefore most attractive to those whom nature has best fitted for the perils of the slow ascent to its high solitudes.

That the President of the Academy holds different views is made clear by the speech delivered to the students on Prize Day, the 10th of last December. In this speech ("The Times," Dec. 11th) he not only tries to discredit the present-day tendencies in the evolution of art, but he

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gives unusual emphasis to a belief of his that cannot but act as a strong tonic on the wastrel hopes of ambitious incompetents: the belief, namely, that love for his work is the best equipment for an artist—far better than brilliant qualities or what is called cleverness; and thus, although original genius is a gift granted to but very few, it is still within the power of all who have an artistic temperament to arrive at excellence—even at eminence—by the determination to neglect nothing. Shall we be told next that perseverance will turn a minor poet into a Milton? If the President were to say that the determination to neglect nothing is always admirable, but that this excellent quality of character is of little avail in true art without genius, original ability—if he said this, then he would give expression to a truth which might prevent dozens of young art students from wasting their time in a fool's paradise of vain hopes. All the plodding in the world will not help commonplace

talents to feather themselves with the wings of genius.

And let it not be thought that the President's belief is to be studied only in his speech; it appears also, more or less conspicuously, in much of the work produced in the schools under his supervision; and for this reason, and no other, the recent competitions invite and deserve franker criticisms than those which are usually passed on the work of students. But care must be taken to aim the criticisms at the right target; not at the students of the Academy (who, one and all, do their very best), but at a system of training which fails to get in touch with the strong, adventurous qualities of the British character, being far more favourable to the gentle and imitative talents of girls than it is to male abilities. If British art students have a right to err in any one way more than another it is not in that way which leads to a boudoir-like elegance or sweetness; and yet, in the recent com-



"THE MASQUE OF CUPID" SPENSER'S "FAËRIE QUEENE"

BY OSMOND PITTMAN



"THE MASQUE OF CUPID" SPENSER'S "FAËRIE QUEENE"

BY MISS A. LAWSON CHAPLIN



"THE MASQUE OF CUPID."
FROM THE DESIGN BY
FRANK S. EASTMAN



"THE MASQUE OF CUPID"
FROM THE DESIGN BY
W. E. G. SOLOMON



"THE MASQUE OF CUPID."
FROM THE DESIGN BY
JOHN HODGSON LOBLEY

Royal Academy Students



"THE MASQUE OF CUPID—SPENSER'S 'FAËRIE QUEENE'"

BY MISS ELSIE GREGORY

petitions at Burlington House, most of the erring was of this effeminate kind. The manner of drawing, considered as a whole, was round and feeble in its constructive planes, and the style of

painting was often either timid and lax, especially in its suggestions of anatomy, or else so sweetly accomplished as to be unstudentlike. Then, again, there was but little evidence of bold, masculine



"BATTERSEA BRIDGE" (TURNER GOLD MEDAL AND SCHOLARSHIP)

BY OSMOND PITTMAN

Royal Academy Students

invention. Here and there a student broke away from the fetters of a tame routine, and showed that he was glad and proud to enjoy his strength; but the result of this salutary holiday-making was not always artistic, being more remarkable for a sort of scenic bravado than for dramatic fervour and vigour. Nevertheless, it was very welcome—much more so, indeed, than the uniform dull accomplishment shown by those among the students of sculpture who took part in the competition of the four models from the life. Very different from the standpoint of individuality, and far more promising of good things to come, were the sketch-models for a group representing “The Expulsion of Adam and Eve from Paradise.” In this competition the prize-winner, Mr. F. C. Chrisfield, scored a truly imaginative success, and realised in the movement of his figures a pathetic beauty of according sentiment and rhythm that had a rare charm and distinction. Among the other competitors there were some who had the chief failing of their

schools, a fear of being individual in purpose and robust in handling.

Now, that fear, so antagonistic to the genius of the Anglo-Celtic temperament, has probably its origin in the fact that an athletic race suffers more than a non-athletic one from such a sedentary occupation as the study of art in over-heated life-classes; and hence, no doubt, the Academy should counteract the influence of that study by a course of physical training for the students affected by it. The British school of painting suffered greatly in the nineteenth century from a neglect of health on the part of Girtin, of Bonington, of Pinwell, of Fred. Walker, of George Mason, and of other gifted men; and everyone who saw the Academy students last December must have noticed that plenty of exercise in the open air would be good both for them and for the nerve-energy required in their handiwork.

No useful purpose would be served by criticising all the competitions one by one, so let us pass on at once to the more important, beginning out



"THE TOWER BRIDGE"

BY MISS MABEL ROBINSON



"CUMULUS CLOUDS OVER A FEN COUNTRY"

BY F. PALMER

in the open air with the landscape painters. The subject chosen for the Turner gold medal and scholarship was *One of the Bridges over the Thames in London*, and this excellent choice of a theme brought forth some attractive studies from Mr. Pittman, Miss Page, Mr. Lobley, and from Miss Robinson, whose picture is illustrated. Photographic in accuracy of impression, it has also the defects of a photograph; the men on the barges are not really at work, they seem to be posing for the admiration of the world. The prize-winner, Mr. Pittman, is far from fortunate in his selection of a bridge, and one may wish that his handling were less precocious in its gentle and settled charm; but his picture is good in colour and is well-observed. This applies also to Mr. Pittman's Creswick Prize, *Cumulus Clouds over a Fen Country*, though this picture, to be sure, is neither remarkable for cumulus clouds nor characteristic as a typical reach of fen country; still, it has a set kind of graceful accomplishment that cannot but win admiration, even from those who regret to see it in the work of so young a student.

Among Mr. Pittman's rivals there are several who deserve warm praise, like Mr. Palmer, whose study, so unpretentious in its appeal, is as refresh-

ing in quiet truth of colour as it is free in the assurance of its exploring brushwork. Miss Jay, too, in a fen scene treated in a studious manner, shows knowledge and spirit in the horses which she has introduced; while Mr. Davis, Mr. Symons, Mr. George Murray, and No. 31, whose name we know not, solve various difficulties in landscape painting.

As regards the competition for Historical Painting, it cannot be said that the subject chosen—*Saul and the Witch of Endor*—is a fortunate one, because, as Saul visits the Witch by night, it is a subject that brings into the difficulties of composition an artificial lighting; and historical pictures are more than difficult enough for most students when the problems of light to be solved belong to the light of day. Apart from this, too, the story in the Bible (1 Samuel xxviii. 7—14) is told with such masterly art, with such graphic brevity, that a painter's realisation of its literary realism is apt to seem like a travesty charged with superfluous detail and theatrical emotion. Altogether, it is not surprising that the results in this competition should leave much to be desired. The students, overburdened by the difficulties of their subject, do not rise above a very moderate level of attainment. Even Mr. George Murray,



"CUMULI'S CLOUDS OVER A FEN COUNTRY" (CRESWICK PRIZE)

BY OSMOND PITTMAN

the winner of the gold medal and the travelling scholarship, is not an exception, though his picture has many good points. The Witch, brooding before her fire, is ably studied, but she comes to us all from our childhood's idea of what a witch should be in appearance, so that she seems out of keeping with the Witch of Endor's womanly kindness to Saul at the end of their adventure with the spirit of Samuel. Mr. Fred Appleyard, on the other hand, struck by that kindness, does honour to her womanliness by making the Witch young and pleasing, but this pretty touch of welcome chivalry does not save the rest of the composition from being ineffectual as a dramatic picture.

One other subject, being ill-chosen, prevents the students from doing justice to themselves. It is that of *Boadicea* — or, to be more correct, *Boudicea* — *urging the Britons to avenge her outraged Daughters*. This subject is nothing if not pictorial, yet the competitors for the gold medal in sculpture are expected, in a low-relief panel, to make it decoratively real! A Donatello might succeed in such a task, though even the Donatello of old, in some of his bronze reliefs representing incidents from the life of St. Anthony of Padua, shows us clearly that it is perilous to attempt to reconcile the limitations of flat sculpture

with a free display of pictorial perspective. Nothing is more likely to scatter the decorative effect, breaking up the ordered patterning and rhythm of the light and shade. The Greeks, fully conscious of this fact, and knowing that such decorative sculpture should not make a hole in a wall, remained true to the flat convention which they found most effective in their reliefs; and Donatello, also, is at his best in such relief-work as *The Entombment*, where he makes his perspective strictly subservient to the same convention. Then, as to the students of the Academy, some among them, like Mr. Price, are not only aware that their subject is a very dangerous one, but they do all in their power to get rid of its pictorial perils. The relief by Mr. Price, illustrated on p. 43, has considerable dignity; the reticence of its design is vigorously decorative, though a little "fussy" here and there; it is a pity that Boadicea is too tall to be in scale with the size of the chariot and the horses.

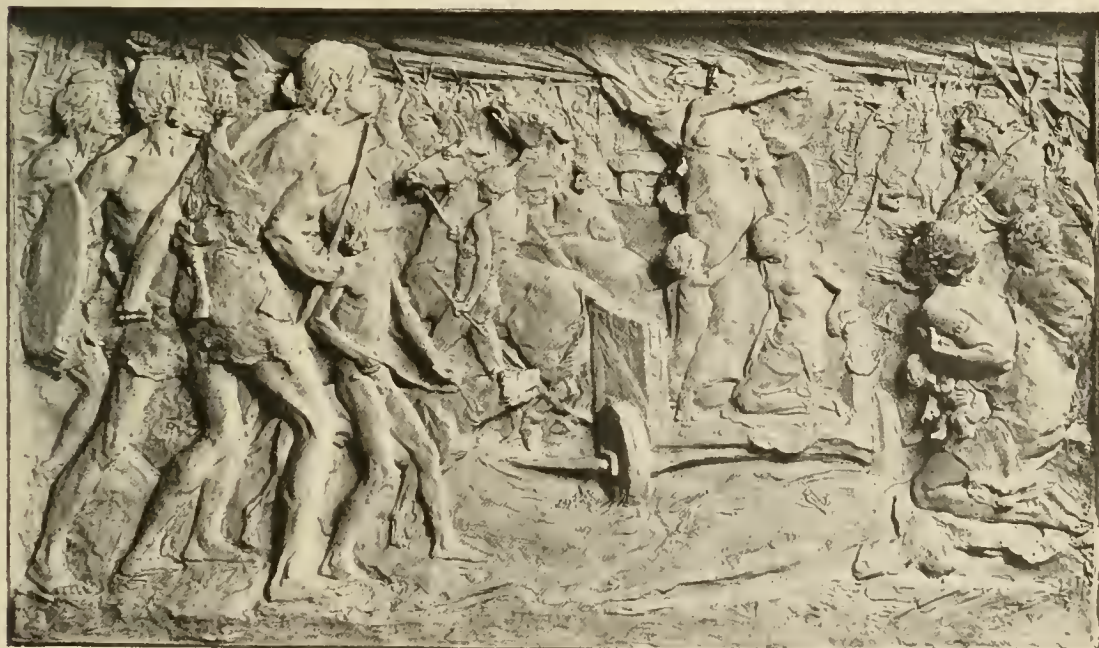
In striking contrast to this work is the relief by Mr. Babb, the gold-medallist, who, quite frankly, in a bold, dramatic style, makes the freest use of perspective, and not only models a scenic picture in relief, but, like several other competitors, he gives some pictorial incidents which are not justified by a correct reading of the history of Boadicea. In

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the life of this widow-queen there are two vivid pictures, one drawn by Dion Cassius, the other by Tacitus. The first picture represents Boadicea not long after her two daughters have been outraged, and she herself scourged. A tall and majestic woman, with light hair falling thickly below her waist, she is seen—not in a chariot, as represented by Mr. Babb—but, “after the manner of the Romans,” on a throne or tribune of turf; and fiercely, in a hoarse voice, she calls on her people to revolt against the tyranny of the Romans. She wears a heavy gold torque about her neck: her tunic is of several colours, like a Scotch plaid; over it, fastened by a fibula or brooch, is a thick robe of coarse stuff; and she holds in her hand a spear, so that she may look terrible. The picture by Tacitus represents the heroine at a later period in her career, after much fierce butchery and the sacking of Camulodunon and London, and the municipal town of Verulam. It is just before the last battle with the Romans, and Boadicea, drawn in a chariot with *her two daughters before her*, drives through her army, and excites the greatest enthusiasm by her words. This is the only mention made of a chariot, and so much time has elapsed since the outrage that the princesses are not weeping and draggled with the misery of their shame. If many of the students had borne this fact in mind, their reliefs would have been

more historical and very much less pictorial and tearful in sentiment.

We come finally to the designs for the decoration of a portion of a public building. As three of the designs are reproduced here in colour-facsimile, it is not necessary to give much time and space to detailed criticisms. The subject, Spenser’s “Masque of Cupid,” is in all respects admirable, for it is something more than a rich carnival among allegories; in its arrangement as a composition it is also frieze-like in the impression made on the mind by the decorative balance of its groups of figures, all moving in rhythm to the full, strange notes of a delicious melody. Nearly all the students in the competition have caught the frieze-like disposition of the figures, but most of the designs are too tame, too pretty, too un-Spenserian, while the rhythm of the music is felt only in those by Mr. Solomon and Mr. Lobley. The design by Mr. Lobley, despite a certain freakishness that comes near to caricature, is a remarkable piece of work, full of rich colour, full also of imaginative daring. In Mr. Pittman’s design the movement of the procession is arrested, just as it is in the studied and able composition, with its fine passages of excellent colour, by Mr. F. S. Eastman, the prize-winner, who alone has had sufficient nerve to draw a lion at all resembling the “lion ravenous” in the poem. On the other hand, the Cupid keeps his eyes blind-



“BOADICEA URGING THE BRITONS TO AVENGE HER OUTRAGED DAUGHTERS” (GOLD MEDAL AND TRAVELLING STUDENTSHIP)

BY S. NICHOLSON BABB

Royal Academy Students

folded, and is therefore unable to look about him with stern disdain, like the triumphing god in Spenser's picture. It is true that the lion in Mr. Eastman's work, and the bold sweep of the Cupid's wings, have one defect: they occupy too much space, so that one loses sight of the importance that Spenser wishes us to attach to the Lady Amoret and her attendants, Cruelty and Despite, who together form the great central group of his allegorical procession. Still, the panel is a good one, being rich in decorative feeling.

A hope may now be expressed that the Royal Academy, in the next students' exhibition, will act—not as a private society that confers a favour with reluctance, but as a national institution that feels called upon to invite the closest public attention to its methods. At present, with a want of thoroughness that seems discourteous, many necessary things are

left undone. To give but one example, the only exhibitors mentioned by name are the few prize-winners, so that interested visitors are put to much trouble if they wish to find out who "No. 3" or "No. 4" may be, when he is not merely a number, like a chance in a lottery, or like a doll hanging on a Christmas-tree.

W. S. S.



"DETAIL OF THE BOADICEA RELIEF"

BY A. C. WHITE



"BOADICEA URGING THE BRITONS TO
AVENGE HER OUTRAGED DAUGHTERS"

BY STANLEY YOUNG



“BOADICEA URGING THE BRITONS TO
AVENGE HER OUTRAGED DAUGHTERS”

BY HENRY PRICE



“BOADICEA URGING THE BRITONS TO
AVENGE HER OUTRAGED DAUGHTERS”

BY C. J. PIBWORTH

LEAVES FROM THE SKETCH-BOOK OF VERNON HOWE BAILEY

Mr. V. H. BAILEY is a young American artist who received his training at the Pennsylvania Museum School and the Academy of Fine Arts. The decisive manner in which he rapidly and expressively sets down his essential facts renders his methods especially adaptable to the requirements of press illustration—the branch of art which he follows in his own country.





"St. Paul's, from the General Post Office"
From a Sketch by V. H. Bailey



middle temple lane -
20.1.90 - P.J.

"Middle Temple Lane"
From a Sketch by V. H. Bailey



"Carving Cross"
From a Sketch by V. H. Bailey



"Cloth Fair"
From a Sketch by V. H. Bailey



"St. Clement Danes"
From a Sketch by T. H. Bailey



*“Old Square, Lincoln's Inn”
From a Sketch by V. H. Bailey*

STUDIO-TALK

(From our own Correspondents.)

LONDON.—Mr. A. W. Rich is a water-colourist of great merit, and yet his drawings are not appreciated as they ought to be. Some persons, indeed, miss their significance altogether, and say that their art is nothing but “a conscious return” to old traditions, and especially to those which are associated with the great name of Dewint. In this criticism, if criticism it can be called, there are two misunderstandings. In the first place, “a return” to old traditions cannot itself be either “conscious” or “unconscious,” for it is not a living and breathing thing subject to a mental condition that makes it either conscious of its character or the reverse. But students of art, old as well as young, are rather inclined to put themselves at their ease in a bad habit of thinking without real thought, applying to mere qualities such adjectives and phrases as belong to the painters by whom the qualities were produced. Thus, then, the criticism on the work of Mr. Rich must be expressed in a different way. Let it run thus: that Mr. Rich proves in his landscapes that he is conscious of a return to earlier methods. The writer who had

this thought in mind wished to imply that Mr. Rich, owing to his sympathy for earlier methods, had lost touch with the present-day tendencies of English water-colour.

Space does not suffice here to disprove this charge, but it will be easy and convenient to return to the matter at a later date, in a review of the exhibition which Mr. Rich will hold early in March at the Egyptian Hall, Piccadilly. Meantime, let it be noted that the art of English water-colour is not a thing which can be criticised at random; it needs some recognition of the fact that, since the end of the eighteenth century, its progress has been along two lines, either in direct lineal descent from the founders of the art in England, or else in such collateral branches of the parent stock as have been greatly affected by the influences of a sister art, the art of oil painting. Now, Mr. Rich continues the lineal succession, and anyone who studies his work carefully, with unbiassed judgment, will perceive clearly that, within his sympathy for Dewint and Cotman, he not only shows his own individuality, but displays at the same time not a little of the knowledge won from Nature by impressionists of a later age than Dewint's.



"GREENWICH"

FROM A WATER-COLOUR BY A. W. RICH

Genius, somehow, is not hereditary; talent is pretty often, and sometimes, in the second or third generation, it develops into genius, and then dies out of the family history. A strong and a touching example of the transmission of talent from parents to their children is to be seen in a fine portrait of the late Mr. Onslow Ford, the Academician, whose sudden and untimely death is a real loss to British sculpture. The portrait is by Mr. Wolfram Onslow Ford, the sculptor's son, and, though painted at the age of twenty, is in all respects an accomplished piece of work, well drawn, admirable in its virile simplicity, and having much character and charm. It has about its style a certain air that suggests Memline.

Mr. Ingram Taylor is not so well known for his metal-work designs as he is for his graceful stencils and his painted panels, yet in the suggestions that he carries out for workers in metals there is much fancy of a delicate but workmanlike kind. This is shown in the bronze handles for a door (here illustrated) which were executed by Aldam Heaton & Co., for a steamship belonging to the White Star Line.

Mr. Walter West's tinted drawing, *A Morning Call*, tells its own little story of winsome delicacy and grace and distinction. Mr. West ought to illustrate the works of Goldsmith, and attract our newspaper democracy to the sweet, bracing wit of Addison.

LIVERPOOL.—The pictures purchased by the Arts Committee from the last Autumn Exhibition, to be added to the Liverpool Permanent Collection, include four oil paintings: *The Passing of a Great Queen*, by W. L. Wyllie; *Tristram and Iseult*, by Herbert J. Draper; *Haymakers Resting*, by F. A. Delobbe; *Life and Thought Have Gone Away*, by Mrs. Evelyn de Morgan; also two water-colour drawings by local artists—*Sultry June*, by J. Kirkpatrick, and *Snowdon, from Anglesey*, by J. Clinton Jones.

H. B. B.

B RISTOL.—Bristol has recently held its fourth—and by far its best—Exhibition of Arts and Crafts. By a process of judicious selection the standard of exhibits has been steadily raised, and much good



"ON THE ROTHER, SUSSEX"

FROM A WATER-COLOUR BY A. W. RICH



"THE MORNING
CALL" FROM A DRAW-
ING BY J. WALTER
WEST



BRONZE DOOR
HANDLES
BY INGRAM TAYLOR
(By permission of Messrs. Ismay, Imrie & Co.)

improvement. Mention should be made of the stained glass and leaded panels by A. Gascoyne, a gesso panel by A. D. Carse, and a tile panel by Conrad Dressler.

Some interesting work was to be found in the section for drawing and painting, but the best exhibit belonged more accurately to decorative work—an overmantel by R. Morton Nance, finely conceived as to line and admirable in colour and decorative quality.

CHESTER.—The recent exhibition of Decorative and Applied Art at the Grosvenor Museum by the Chester Guild of Arts and Crafts proved by its success the increasing public interest in the

work has been done. Moreover, as the committee wisely decided not to limit the area from which exhibits might be sent, the exhibition was one of far more than local interest, and the exhibitors' list contained many names widely known in the various branches of art and handicraft.

In the handicrafts, by far the largest section in the exhibition, a number of good things were to be seen. Among the enamels and jewellery were many pieces by the Bromsgrove Guild of Applied Art, Mr. and Mrs. Gaskin, J. E. Wilson, J. Hodel, Mrs. Bethune, and others. The first certificate in bookbindings was awarded to Miss M. Power for a small exhibit of well-considered design, showing good use of the material employed. The technique of the books shown by the Oxford University Press was also of the highest possible standard. The section for wood-carving and decorated wood-work contained many exhibits of good average merit, but in this section, as well as in those devoted to metal-work, there is much room for



BISHOP'S CHAIR IN OAK
WITH COPPER AND
ENAMEL ENRICHMENTS
BY R. HILTON



"THE BRIAR ROSE:" PORTION OF A FRIEZE IN COLOURED RELIEF

BY A. R. MARTIN

work of designer and craftsman. Contributors other than members of the Guild, gave considerable support to the exhibition, notably the "Della Robbia" Pottery Co. and Mr. R. L. B. Rathbone, who showed a very choice selection of his copper-work. The "Chester Embroidery Society," under the able direction of Miss Huxley, is producing excellent ecclesiastical needlework, mainly designed by C. E. Kempe. A peacock screen, designed by Frances Curwen and worked by Miss Hostage, with a panel for a piano front, embroidered in linen thread, designed and worked by Mrs. E. E. Houghton, both deserve especial mention.

A wedding casket of white calf, with *repoussé* silver and enamel mountings, and a pair of altar candlesticks in *repoussé* copper, designed and worked by Robert Hilton, and the jewellery work of Mr. and Mrs. A. J. Gaskin and of Mrs. Ernestine Mills, all claim notice for their excellence.

The black-and-white illustrations and several coloured designs by Mrs. A. A. Hilton and Miss D. F. Hilton were clever and interesting, and a small hanging cupboard, carved and stained by C. R. Warren, was both well designed and well executed.

H. B. B.

EDINBURGH. After four years' continuous work, Mr. William Hole, R.S.A., has brought the elaborate scheme of mural decoration upon which he has been engaged in the central hall of the Scottish

National Portrait Gallery to a successful close. A year or two before his death, Mr. J. R. Findlay, of *The Scotsman*, gave £10,000 to the Trustees of the Gallery, which he had presented to the nation some ten or twelve years earlier, to embellish it within with a series of mural decorations illustrative of Scottish history, and without with a series of statues of illustrious Scots. The latter part of the scheme is still in progress, but a few weeks ago



EMBROIDERY

DESIGNED BY MISS FRANCES CURWEN
EXECUTED BY MISS HOSTAGE



THE LATE E. ONSLOW FORD, R.A.
FROM THE PORTRAIT BY HIS SON
WOLFRAM ONSLOW FORD

(See London Studio-Talk)

the former, as already stated, was brought to completion and is now on view.

Situated in the centre of the building, and dividing it into the Portrait Gallery and the Museum of Scottish Antiquities, the hall is forty-four feet square, and is surrounded on the first-floor level by a gallery, or ambulatory, carried on pillars and pointed arches, which are repeated above to carry the roof. On the ambulatory level, however, an aisle, over the vestibule and divided from the ambulatory proper by arcading, makes the hall the entire width of the building. The walls of the lower hall are of brick, of a beautiful red colour, and serve as a quiet and reposeful base for the decorations which have been concentrated upon the frieze and spandrels of the lower arcading, and upon the walls and roof of the ambulatory above.

Painted against a background of gold, the gorgeously costumed procession of Scottish historical characters, from Carlyle and Livingstone to the ancient Celts (whose pre-historic memorials fill

many a case in the adjoining museum), with which the artist has peopled the frieze, makes a brilliant show and forms an appropriate decoration for a building dedicated to Scottish history. Back to the time of James III. almost all the portraits are taken from reliable originals, and before then Mr. Hole has tried to embody the historical conception of the people represented, while throughout he has chosen some characteristic action or accessory for each, and has been careful to render costume with accuracy. Decoratively, however, there is a want of culmination or of accent in this unceasing crowd of figures; and the filling of the spandrels between the frieze and the arch-mouldings with the arms of twelve Scottish towns has little relationship to the effect of the whole.

As the ambulatory is lit from both sides, the decoration there is confined to the end walls, each of which is divided by pilasters into four compartments. On the east wall the subjects are *The Mission of St. Columba to the Picts*, *The Landing of Queen Margaret*, *The Battle of Largs*, and *The*



DECORATIONS IN THE AMBULATORY OF THE
SCOTTISH NATIONAL PORTRAIT GALLERY

BY WILLIAM HOLE, R.S.A.



"THE MISSION OF ST. COLUMBA TO THE
PICTS, A.D. 563." FROM THE MURAL
PAINTING. BY WILLIAM HOLE, R.S.A.

Studio-Talk

Good Deeds of David I.; on the west *The Battle of Stirling Bridge*, *Bannockburn*, *The Minority of James III.*, and *The Marriage Procession of James IV. and Margaret Tudor*, each of them marking an epoch in the earlier history of the country. But while these names suggest the great range of motive and material treated, they convey no idea of the research and knowledge required to carry them out adequately; for at least approximate accuracy of detail and circumstance was essential in such a place. And this, Mr. Hole has been at great pains to secure. At the same time accuracy is only one element in success, and from the artistic side a very minor one. Mr. Hole, however, maintains a rather happy compromise between the claims of decorative beauty and representative truth. While his designs tell their stories well, and from an historical standpoint are exceedingly intelligent in conception, they also present a pleasant arabesque of line filled in with flattish and medium toned colour, subdued greys, blues, greens and browns. But colour is the least satisfactory element in his decorations. He is much stronger as a draughtsman, and his panels, the two largest of which are nearly 30 feet long by 12 feet high, show great power of drawing, dealing as they do with complex and very varied material and much difficult foreshortening. Moreover his designs fill their allotted spaces admirably, and this is specially so with *Bannockburn*, which, owing to the intrusion of a doorway into the panel at the middle of its length, presented peculiar difficulty. And, as every scene is laid out of doors and in daylight, there is a natural tendency to unity of effect, which the artist has heightened by pitching his tone throughout on one key, and by avoiding the temptation to represent true values and aerial perspective. In these respects he may be reckoned a disciple of Puvis de Chavannes.

These figure panels and two smaller ones, emblematic of *The Ballad* and *The Pibroch*, between the windows on the north side, are surrounded by borders of conventionalised leaves of trees indigenous to Scotland, and the spandrels of the upper arcades are

sprayed with conventional renderings of Scottish wild flowers, with the arms of a great Scottish noble in the centre of each. But here, as in those of the lower series, Mr. Hole has been less successful than in his figure subjects. Finally, the elaborately carved capitals of the columns on both floors and the stone corbels for the brown roof beams (the ceiling is decorated in two tones of blue, and represents the mythology of the Northern heavens) are gilded, and add greatly to the richness of the *ensemble*.

If the scheme as a whole is dominated by intellectual rather than by decorative and emotional considerations, the latter have not been neglected,



"THE LANDING OF ST MARGARET BY WILLIAM HOLE, R.S.A.
AT QUEENSFERRY"



"THE BATTLE OF STIRLING BRIDGE" BY WILLIAM HOLE, R.S.A.

and within the limits chosen by himself Mr. Hole has achieved success. Not only from its magnitude, but from its merits, it must be accounted one of the most important mural decorations ever executed in Scotland.

In addition to great durability, the medium used—Mr. Gambier Parry's, as modified by Professor Church—possesses the great advantage of a "matt" surface, which enables the pictures to be seen from any angle, and to tell as a decorative whole through the vistas formed by the ar-

chades. The painting was done upon the walls, either upon the plaster, or, where new plaster had to be laid, upon canvas fixed to the walls with white lead, from carefully outlined cartoons, and from colour studies made to scale.

J. L. C.

MUNICH.—The Bavarian Alps, which rise south of Munich, are of less importance in the development of landscape-painting in that capital than the high plateau immediately surrounding it, and stretching towards the north. Dachau, the little hamlet lying in the centre of this plateau, has been frequently styled the Municher's Barbizon, on account of the prominent part it plays in the life and work of our artists. Whoever applies that term or hears it used should remember, however, that the landscape of Dachau is not in the least like that of Barbizon, and that the two painters' colonies vary greatly as regards position in the history of art. The Forest of Fontainebleau owes its fame in the annals of French painting solely to a single, closely-circumscribed group of artists: but the moorlands of Dachau have for decades past been studied with equal delight by successive generations



"SOMMER"

BY THERESE WEBER



LANDSCAPE

BY E. STEPPES

hammer, who first chose Dachau for themselves and their pupils as the ideal home wherein to develop their artistic tendencies. Of the three painters named, Ludwig Dill, for years the president of the Munich Secession, has left his late sphere of action, having been called to the Academy of Karlsruhe; Arthur Langhammer died suddenly last summer; and thus there remains only Adolf Hoelzel at Dachau, and he gives promise of transmitting the manner of the "New Dachauer" school (as the three friends called their group), having gathered round him a large number of pupils, both men and women.

and groups of the Munich school, being however every time treated in a different manner, according to the art tendency prevailing at the moment. Thus, the painters in the sixth and seventh decades of the nineteenth century gave those landscapes a sombre colouring, and planted in the plain under a clouded sky, the well-known brown tree of the old landscape pattern; likewise, when the *plein-air* movement had begun its victorious career, they observed the play of bright light on the wide expanse. Now that we have learned to value and to create paintings with harmonies of quiet, well-considered tones, this district has been found to contain an inexhaustible store of new and delightful *motifs*. It was the three artists, Ludwig Dill, Adolf Hoelzel, and Arthur Lang-

Among the most gifted of his women pupils is the landscape painter Therese Weber, of one of whose works a repro-



"IN THE JURA MOUNTAINS"

(By permission of H. Schlutius, Esq.)

BY E. STEPPES



"EARLY SPRING IN THE FOREST"
BY ATTILIO SACCHETTI



"RABBITS"

BY W. GEFFCKEN

duction is now given. Therese Weber was already an able artist, complete in her technical education, when she came to Dachau to study under Hoelzel. Formerly she was satisfied with reproducing faithfully the rich coloured landscapes of Upper Bavaria; but at Dachau she learned to interpret the aspects of Nature more freely and more artistically, to transform and simplify her motives into broad, subdued schemes of composition, and to temper and combine her colours into one noble, harmonious key. Reproductions of paintings produced on such principles naturally lose very much of the beauty and charm of the original; yet the reproduction of the painting *Sommer*, the prevailing tone of which is a fresh, and at the same time very quiet green, will give an idea of the style generally affected by the New Dachauer School; a thick clump of trees, the silhouette of which stands out softly yet clearly against the atmosphere; a level, but somewhat broken soil; a piece of water, reflecting the colours of the clouds and trees still more quietly and more profoundly.

While the "New Dachauer" artists owe much to the influence of the modern Scottish School, there are in Munich a few landscape painters who still sit at the feet of the old German masters of the

fifteenth and sixteenth centuries, yet without assuming on that account an artificial or unreal primitiveness. The most eminent among the older artists showing this tendency is Karl Haider; while of the younger artists, Edmund Steppes has done much beautiful work. Haider, Hans Thoma, and the little-known, but capable, Anton Lang have taught and impelled him; like them, he rarely creates his pictures in the open, but develops them from the rich stores of his memory, which he supports and nourishes by careful study

and close observation. Thus, his best works possess the freshness of poetical inspiration, and,



"DIANA"

G. WERBA



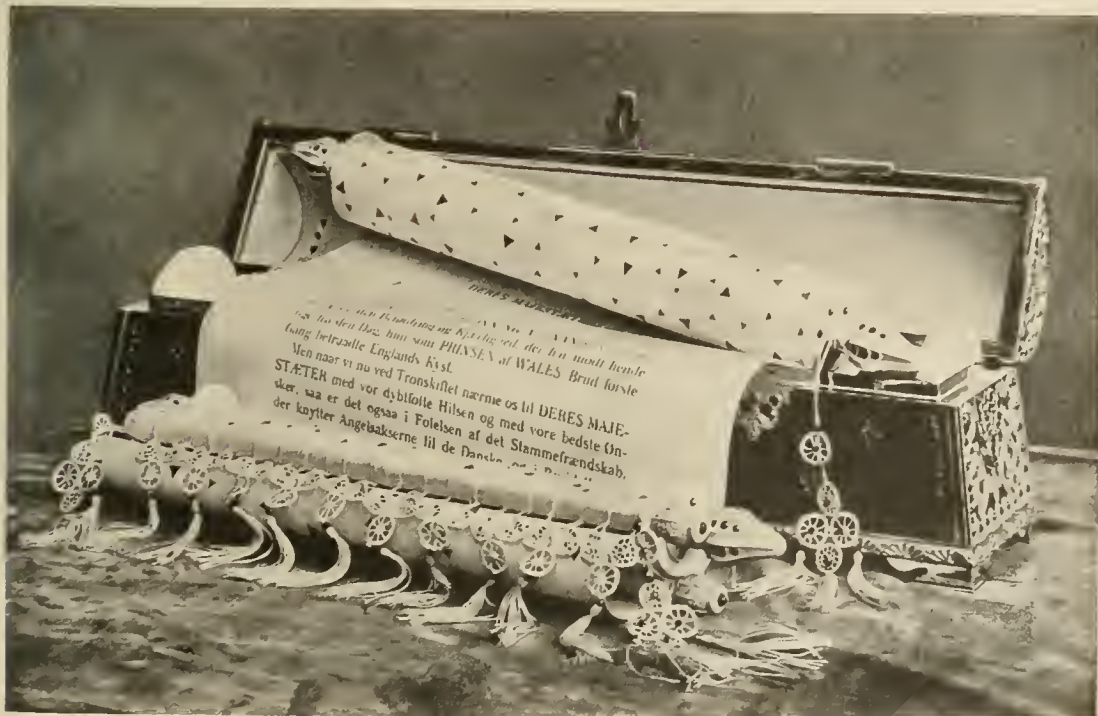
"AT PLAY"

BY W. GEFFCKEN

as it were, that tender halo by which the beauty of other days is glorified in eye and mind. Steppes has wandered, in his summer travels, through the Black Forest, the Vosges, and the other lower mountain ranges of South Germany: the gentle seriousness and sunny peace of those landscapes, their steep hill-sides and pleasant meadows, their

stately trees and peaceful rivulets, are blended as in a dream in these pictures, of which we give two reproductions, remarkable for their typical truth and pure sentiment. His colours (he now paints exclusively in tempera) have the joyous vigour of the Old German pictures, but they are never glaring; on the contrary, they are distinctly sober and discreet.

On a former occasion the readers of THE STUDIO had an opportunity of seeing a few drawings by Angelo Jank, and, in discussing them, I mentioned, among other draughtsmen, the name of Attilio Sacchetti. This artist, still very young, is a real *virtuoso* with the lead pencil. He is able to obtain by this medium, which is little liked by German artists, the most varied and astonishing effects. Although he confines himself strictly to pure line work, completely avoiding all rubbing, subsequent introduction of lights, etc., he solves problems which it is generally held can only be treated by painting. He has drawn a whole series of nocturnal street studies, which have been done by moonlight and artificial light (electricity or gas), and in which are reproduced deep shadows, glaring patches of light and twilight reflections with wonderful fidelity and poetic feeling. But he does more than attempt



ADDRESS AND CASKET

(See Copenhagen Studio-Talk)

DESIGNED BY PROFESSOR HANS TEGNER

subjects which are usually held to be beyond the range of the lead pencil: he sometimes selects an uncommon *format*. Thus he showed at the Munich International Art Exhibition last summer, besides a large number of small drawings, a forest study, 1 metre by 1½ metre in size. This huge drawing was, like the very much smaller replica by its side, worked out in its most minute details: the smooth trunks of the beeches, the knotty roots, the moss-covered stone, the dead leaves—all were imitated most characteristically; and at the same time the general effect—the *ensemble*—was not forgotten; the atmospheric tone—that of a warm, damp spring day—being most clearly expressed. In another drawing, perhaps even larger, Sacchetti has portrayed a long row of old Munich houses, seen from the picturesque courtyard, in the variable light of an April morning.

In the same rooms, Walter Geffcken, one of the most gifted of our younger artists, exhibited a number of his works—portraits, landscapes, and *genre*. Geffcken, who possesses a fine taste for colour and a graceful execution, has also invented a technique of his own, which he calls the “oil rubbing technique,”—“oel-wisch-technik”—by which he obtains very fine and peculiar effects. These “oil rubbing” pictures are in monochrome, mostly of a fine greenish or brownish tone. They appear particularly suitable for the representation of animals. White swans on reflecting water, geese and ducks, long-haired Angora cats, rabbits with their soft snowy skin, are very successfully treated by this method, which, if cleverly used, may also be very well applied in other directions. Thus in the picture of children at play, the landscape features, the glaring sun on the square and the shade of the trees, are as well expressed as the figures of the two boys.

One of the most enjoyable sections of the great Munich Exhibition of last summer was the sculpture room of the Secession. Here, for instance, one saw two masterly portrait busts, and a delicious small figure for a fountain, by Adolf Hildebrand; the sepulchral monument to his parents, by Joseph Flossmann; and the statuette of a dancer, full of chaste charm, by Hermann Hahn. Like this last figure, the *Diana* of Georg Wrba is characteristic of that striving to produce a more forcible and severer style, which is animating our younger sculptors. On a hind, suggestive in its distinguished style both of Japanese and classic bronzes, the nude goddess, a slender but muscular figure,

is seated backwards, and with drawn bow is aiming at her prey, which she has espied in the distance. The group is conceived and designed in the true, severe plastic spirit: the clear outline is nowhere broken by any disturbing artifice, and the powerful and simple modelling has the effect of strongly emphasising the specific beauty of the bronze. It is strange to note how the example of the sculptor Adolf Hildebrand, and the suggestions thrown out by the architect Theodor Fischer, have promoted artistic understanding and discipline among the younger generation of Munich sculptors.

Official monumental sculpture is still greatly restricting all these fresh forces, or compelling them to unfold their best productive powers in insignificant works. A great future would be assured to the sculptors of Munich if the government and the municipality, instead of ordering again and again statues of well-mounted princes and faultlessly-uniformed generals, would only give leave to our sculptors to produce their works untrammelled by official control.

G. K.

COPENHAGEN.—On the occasion of their recent visit to Denmark, the King and Queen of England received an address from the Danish nation, and we have much pleasure in giving on page 65 an illustration of the address itself and the beautiful casket which contained it, both being designed by Professor Hans Tegner. The address is comparatively plain, printed as it is on parchment, rolled on two ivory rods, the ends of which are beautifully carved and studded with precious stones. The casket, on the other hand, is somewhat elaborate (although in excellent taste), and is possessed of much originality. Covered with handsome red morocco, it is ornamented with mountings of embossed silver, with gold and enamel, and with precious stones. The whole effect is full of harmony and style, the various materials being chosen with much judgment, and remarkably well balanced. A silver band in the centre of the casket and the ornamentation at the ends are embellished with the royal monograms, those on the top being set in pearls and the crown in precious stones, as is also the crown above the monogram at the ends. In addition to the fittings of gold and silver the morocco covering is ornamented with gold imprints of the Rose, the Thistle and the Shamrock, and of the royal arms of England

and Denmark in gold and colours. The casket was carried out by Mr. A. Michelsen.

G. B.

REVIEWS.

History of Lace. By Mrs. PALLISER. Revised and Enlarged by M. JOURDAIN and ALICE DRYDEN. (London: S. Low & Co.) £2 2s. net.—It is fortunate that this beautiful and deeply interesting volume has appeared at a time when it can be considered on its merits, and has not been overlooked in the overwhelming mass of literature of all kinds which poured from the press in December. There is no need to recommend the original book by Mrs. Palliser; it was accepted as the standard work on the subject of which it treats half a century ago. More than thirty years have, however, elapsed since its third edition was published, during which, alas! many priceless relics of the past have been lost or destroyed, or, where they have been preserved, they have changed hands so often as to have been practically forgotten by the public. The editors of the new publication—for new publication it practically is—whilst preserving intact so far as possible the original narrative of Mrs. Palliser, have been at infinite pains to bring it up to date, supplementing it with a vast number of valuable notes, and adding an account of the bobbin and machine-made lace, the manufacture of which has of late years become a national industry in England and France. The last chapter is succeeded by an appendix giving transcripts from rare manuscripts and books, whilst a Glossary of terms and an excellent Index make the book an ideal work of reference for the student. No expense or trouble has been spared in collecting characteristic examples of every variety of lace, from the earliest times of lace-making, properly so called, down to the present day. The numerous illustrations, which are of considerable technical excellence, include reproductions of old portraits showing lace-trimmed costumes, altar cloths, hangings, specimens not only of famous completed lace, but of pretty well every stitch employed in its production, groups of women engaged in making the different kinds, etc.

Mrs. Palliser had the rare gift—and her present successors share that gift in a marked degree—of writing on a technical subject in such a manner as to make her narrative interesting even to those to whom its special subject would not at first sight seem to appeal. She reconstructs the surroundings of those for whom the beautiful fabrics she describes were created, and with a few slight touches brings back the very atmosphere in which

they lived. In fact, she traces not only the history of lace-making from its first evolution out of the open-work embroidery fashionable in the sixteenth century, to its decadence in modern times, but also that of the changes in society which were reflected in costume and domestic decoration. She tells, for instance, how, when Mary Queen of Scots was a prisoner at Lochleven, Sir Robert Melville delivered to her a pair of white satin shoes edged with a double border of silver guipure, notes the fondness of Princess Mary for giving away lace, her Privy Council expenses recording several donations of it, describes the gold and silver parchment lace-trimmings of Charles the First's nightcaps, relates with considerable humour the adventures of high-born lady smugglers who endeavoured to elude the tax on their favourite adornment, and tells gruesome tales of the substitution of lace for bodies in the coffins of those who had died abroad.

The Human Figure in Motion. By Eadweard Muybridge. (London: Chapman & Hall, Ltd.) 20s. net.—As an accompaniment to the work by the same author on "Animals in Motion," this volume will be generally welcomed by artists and designers. It presents the results of what Mr. Muybridge calls "an electro-photographic investigation of consecutive phases of muscular actions," and shows instructively, by instantaneous photographs of male and female figures, the way in which various familiar movements are performed. The chief value of these studies is that they enable the artist or student to test and correct his visual impressions of different kinds of action, and so to avoid contradictory suggestions in his work; they are not intended to save him the trouble of making his own investigations. Used with judgment, the book has great educational possibilities.

Old Dutch Towns and Villages of the Zuider Zee. By W. J. Tuyn. Illustrations by W. O. J. Nieuwenkamp and J. G. Veldheer. (London: Fisher Unwin.) 21s.—This work consists of a series of illustrations, accompanied by descriptions of churches and other buildings in various Dutch towns and villages. Some of the illustrations consist of drawings in strongly-lined pen-and-ink work; others are woodcuts of the most legitimate type. In the former, black lines are laid down on a white ground; in the latter, white lights are cut out of a black ground. In both cases the drawings are broadly decorative in character, and are interesting for their technical qualities as well as for their topographical value. In a work of the artistic pretensions which this one assumes, in virtue of its illustrations, better judgment ought to have

Reviews

been exercised in the choice of type and in the arrangement of the pages. The fount employed for the text is altogether out of harmony with the character of the illustrations, the head-lines, and the titles. The repetition *ad nauseam* of the full-page fancy border surrounding the title of each picture is positively offensive, not on account of the repetition only, but also because it is a border evidently designed to surround a page of text, and not a simple title. Drawings of the character of those by Messrs. Nieuwenkamp and Veldheer are only satisfactory for book illustrations when the selection of type and the arrangement of page harmonise with them.

Modernes Kunstgewerbe. Ueber Kunst der Neuzeit. Heft VI. By W. FRED. (Strasburg: J. H. E. Heitz.) Price 2s. 6d.—In this slender volume of essays Herr Fred gives a lucid and comprehensive survey of the condition and tendencies of the artistic crafts. Starting from the last Paris Exhibition, he passes in review the influences beginning with Ruskin and the Pre-Raphaelites, which find expression to-day in Ashbee's furniture, Tiffany's glass, or Obrist's embroideries. His appreciation of England's position in the van of the movement towards beauty in daily life is gratifying, and his studies of the work of Englishmen, especially that of Mr. C. R. Ashbee, are very sympathetic. A writer so familiar with England

should not, however, have put the Isle of Man in Scotland nor misspelt English names, such as Makkail, Ralph Caldecott, etc. The article on Van de Velde is especially good, showing a thorough artist and a thorough modern, delighting in the machinery condemned of Ruskin.

The Raven, by EDGAR ALLAN POE, and *The Lotus Eaters*, by ALFRED LORD TENNYSON, with decorations by T. R. R. P. (London: Gay & Bird), 3s. 6d. each net, or printed on vellum 10s. 6d. each net.—The floral illustrations of these dainty volumes interpret well the spirit of the masterpieces they adorn. The first published work of their author, who is evidently entirely in touch with her subjects, they yet betray no prentice hand. The initial letters are generally appropriate, and the flowers introduced in the borders of the pages, in spite of their necessarily conventional treatment, are evidently studied direct from nature. Especially beautiful are the poppies in *The Raven* and the wild arums in *The Lotus Eaters*.

The Frescoes in the Sixtine Chapel. By EVELYN MARCH PHILLIPPS. (London: John Murray.)—There is rarely an excuse nowadays for a new book on the Italian Old Masters. Great subjects may easily be made a weariness to the mind by incessant new books about them, and it is much to be feared that the Italian Old Masters have suffered a great deal from the endless loquacity of their pen-



HON. MENTION (COMP. A XVI)

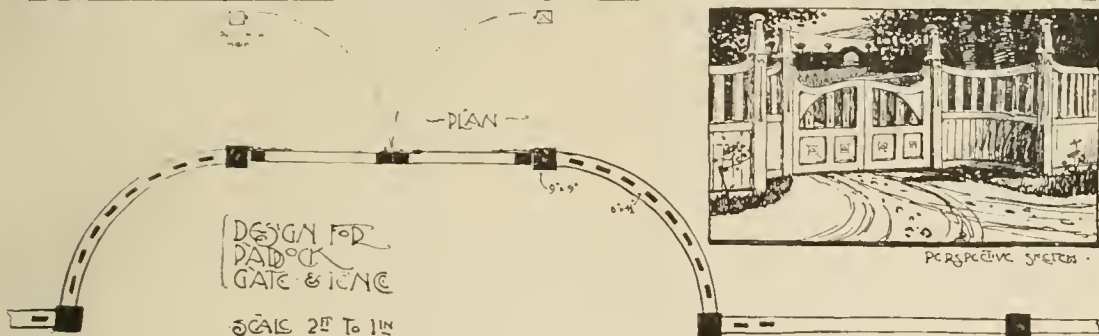
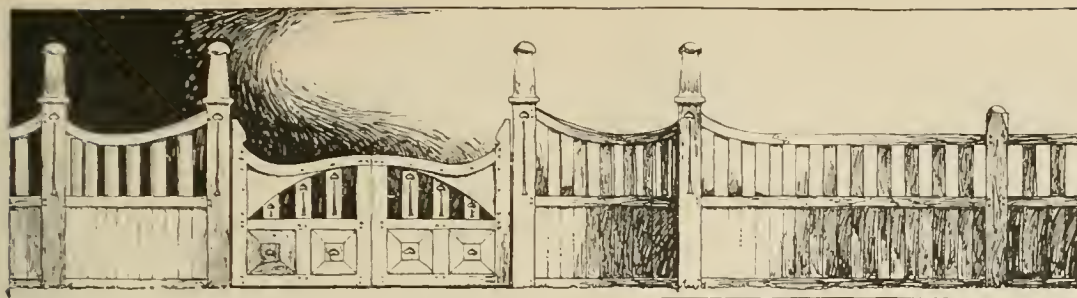
"BARN-OWL"



HON. MENTION (COMP. A XVI)

"LEON"

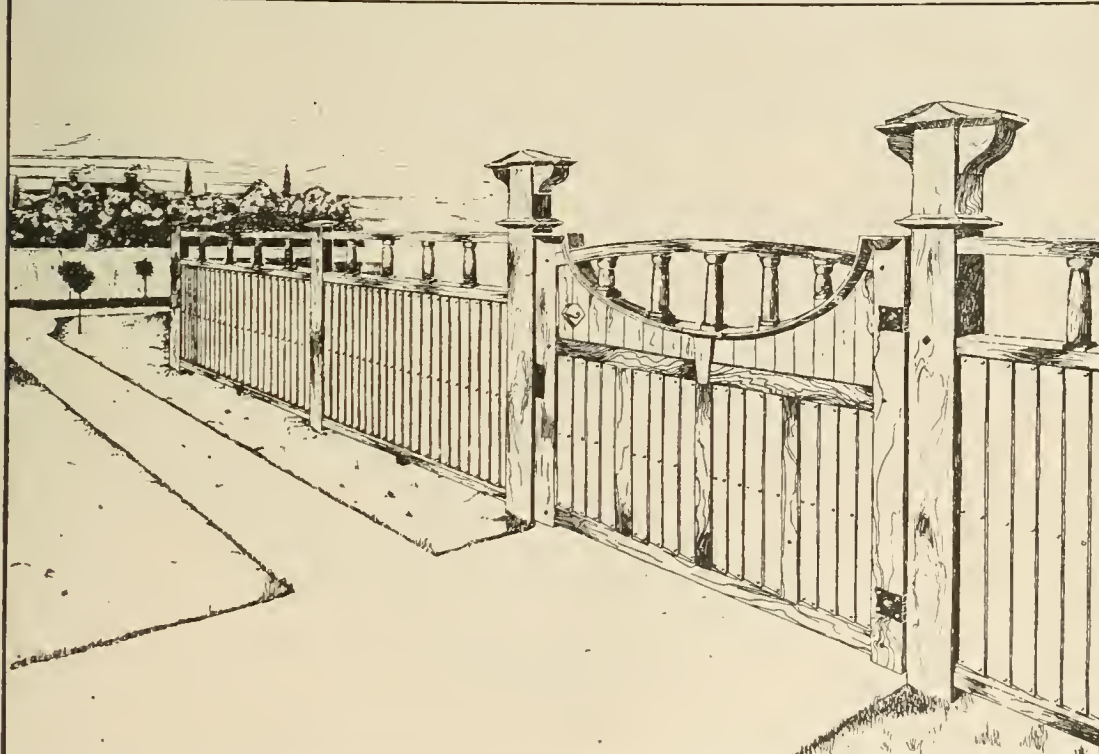
Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. A XVI)

"CURLEW"

DESIGN FOR A PADDOCK FENCE AND GATE



TO BE EXECUTED IN ENGLISH OAK LIGHT

SECOND PRIZE (COMP. A XVII)

"LIGHT"

Awards in "The Studio" Prize Competitions

knights and also of their devoted pen-ladies. But there are exceptions to every rule, and the present volume may be recommended as an excellent handbook for all visitors to the Sixtine Chapel. It contains the very information that they need, and it is written by one who is too engrossed in her subject to be anything but a patient and a trustworthy guide.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XVI.)

DESIGN FOR A Paddock Gate and Fence.

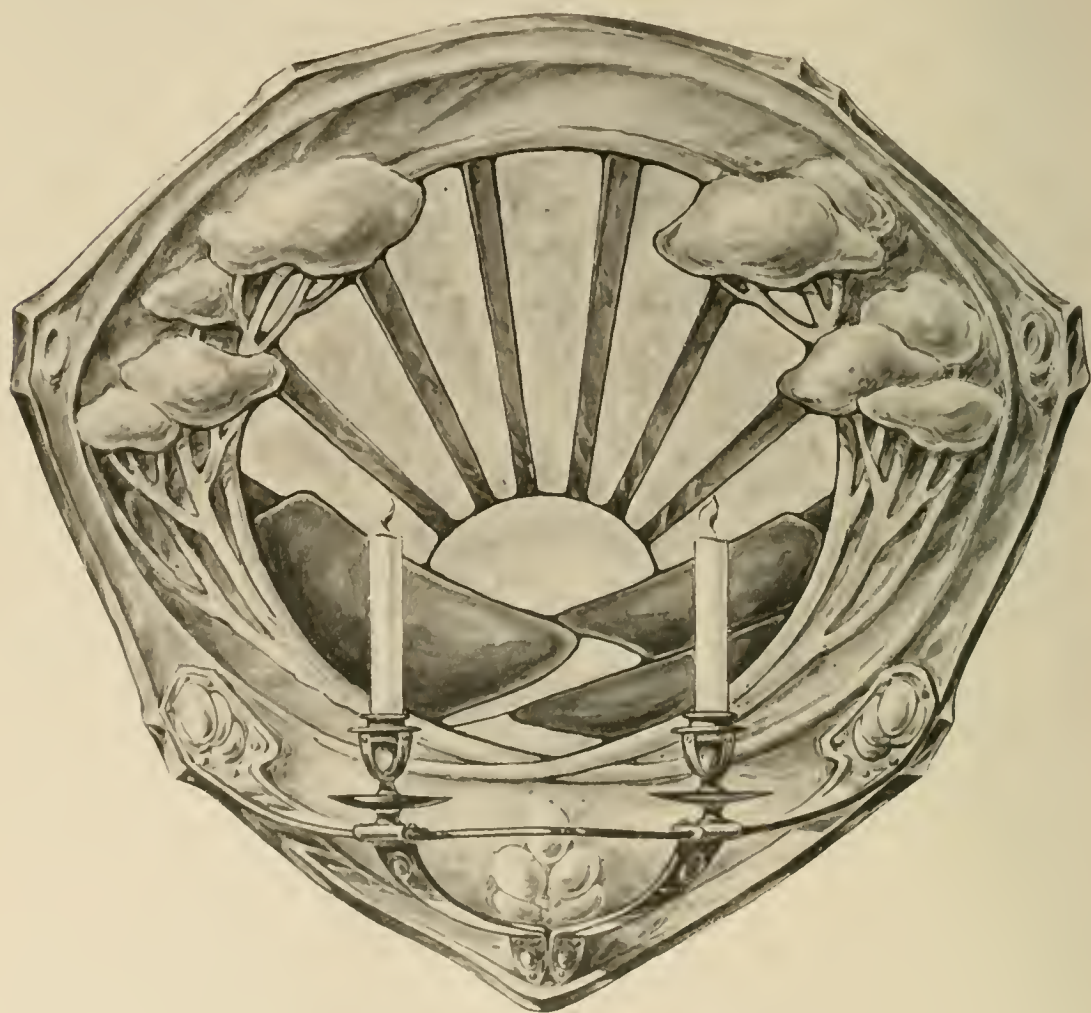
The work in this competition is not satisfactory,

as most of the drawings show a complete disregard for the need of economy in the use of wood.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Curlew* (Lennox G. Bird, 3 Minor Canon Row, Rochester).

The SECOND PRIZE (*One Guinea*) to *Light* (Sydney R. Turner, 13 Drakefell Road, St. Catherine's Park, London, S.E.).

Honourable mention is given to the following:—*Barn-Owl* (Alick Horsnell); *Leon* (Ralph Windsor Thorp); *Scotch* (Daniel P. Davidson); *Kubla Khan* (George Thow Smith); *Sphinx* (Charles A. Battie); *Seaforth* (Alexander Forrest); *Rats* (E. R. Nixey); *Simplissimus* (J. C. Procter).

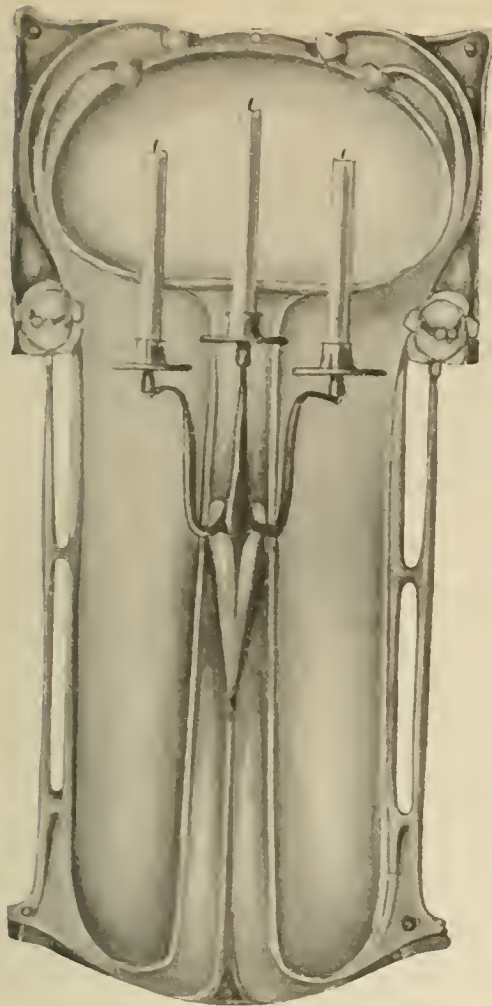


Design for a two-light Candle Sconce, in repoussé silver (dull finish), the reflector being of warm copper and mother-of-pearl shell

"TRAMP"

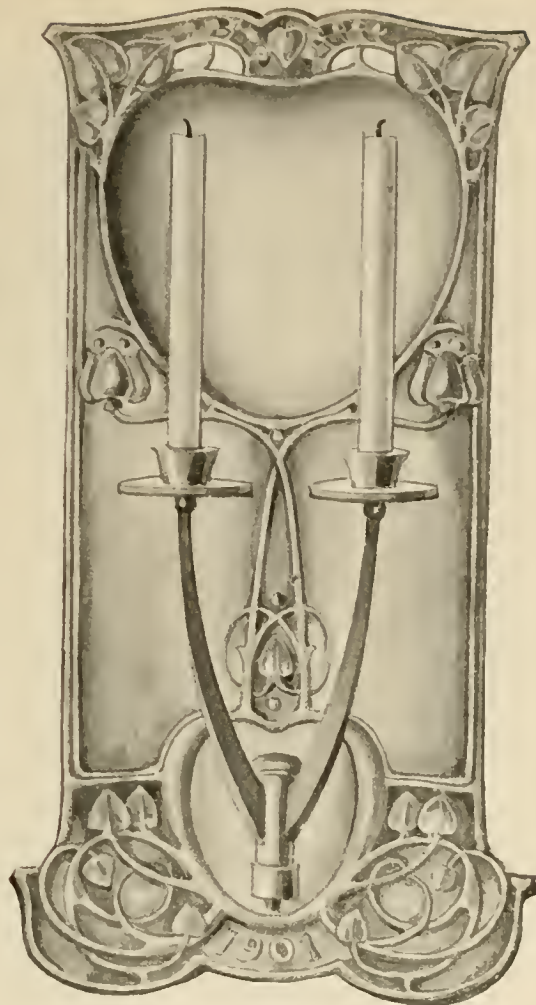
FIRST PRIZE (COMP. A XVIII)

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. A XVIII)

"ALI SHARDIE"



HON. MENTION (COMP. A XVIII)

"ALI SHARDIE"

(A XVIII.)

DESIGN FOR A SCONCE.

The FIRST PRIZE (*Two Guineas*) has been won by *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

The SECOND PRIZE (*One Guinea*) by *Ali Shardie* (A. Gascoyne, Shakespeare Works, Nottingham).

Honourable mention is given to the following:—*Ryna* (Lydia C. Hammett); *Tramp* (David Veazey); *Ali Shardie* (A. Gascoyne); *Inchcape* (William C. Main); *Johannesburg* (Miss Kate Hipplesley); *Auld Reekie* (W. D. Lillico); *Brush* (Percy Lancaster); and *Gyda* (Edith Mason).

(B XII.)

ILLUSTRATION FOR "THE ARABIAN NIGHTS."

The FIRST PRIZE (*One Guinea*) is awarded to *Nemo* (H. H. Finch, 190 Ebury St., London, S.W.).

The SECOND PRIZE (*Half-a-Guinea*) to *Caleb*

(Scott Calder, 3 McLaren Road, Newington, Edinburgh).

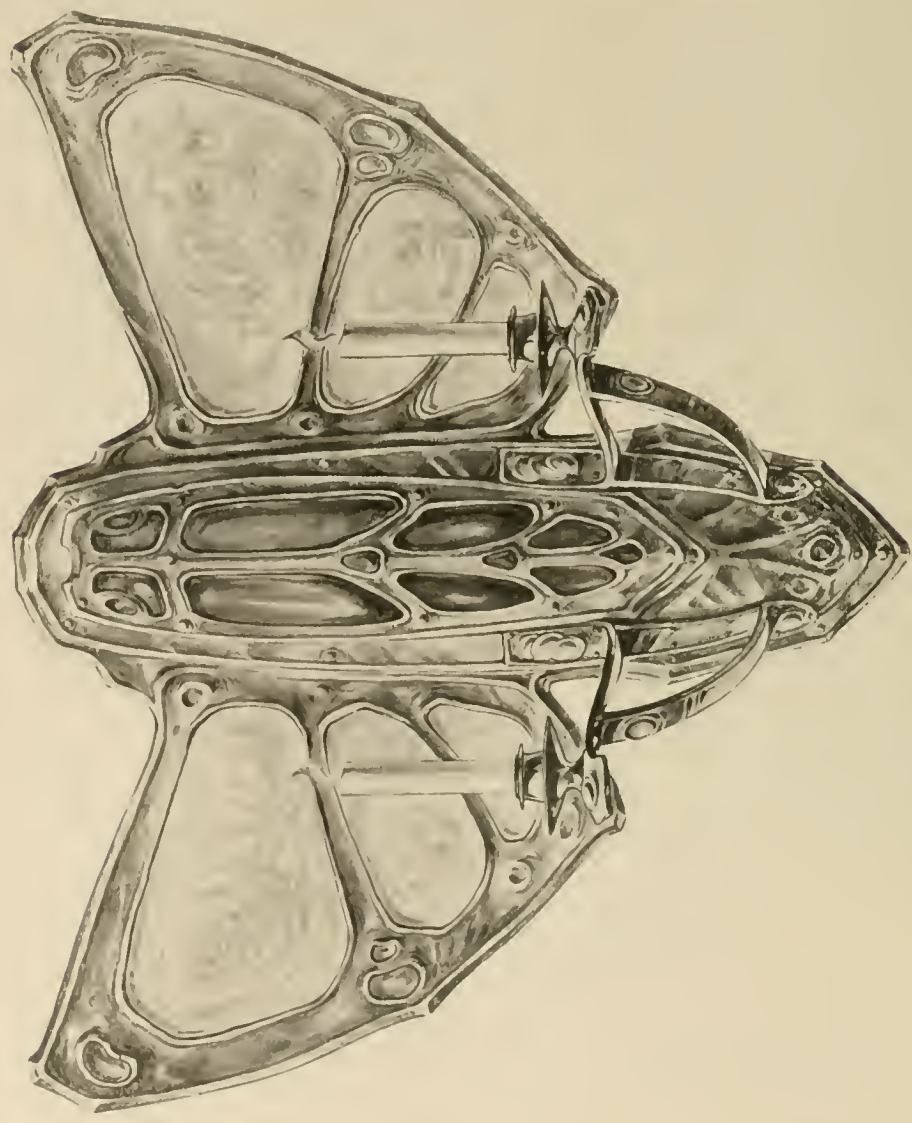
Honourable mention is given to the following:—*Isca* (Ethel Larcombe); *Brush* (Percy Lancaster); *Thuro* (W. G. Galloway); *Allamani* (Edward Richard Clarke); *Stoker* (John Riley Wilmer); and *Ali Shardie* (A. Gascoyne).

(C XIV.)

The FIRST PRIZE (*One Guinea*) has been awarded to *Pullet* (Charles E. Wanless, 31 Westborough, Scarborough).

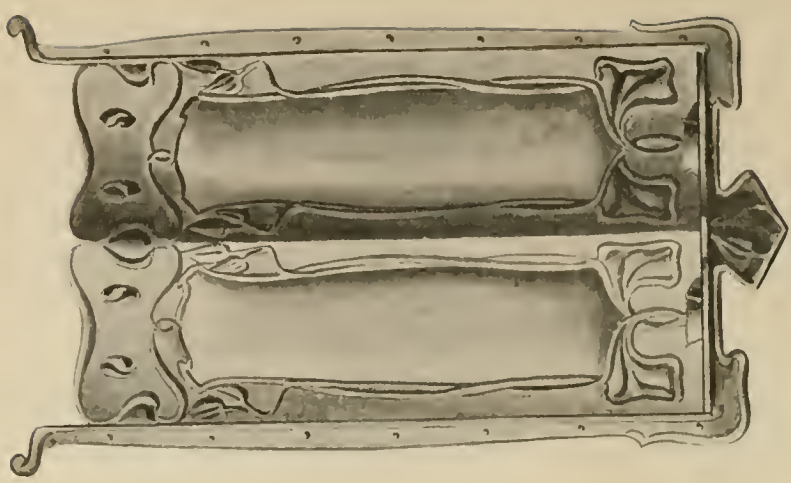
The SECOND PRIZE (*Half-a-Guinea*) to *Respice Finem* (Charles Géniaux, Rue des Chanioux, Saint Cloud, Seine et Oise, France).

Honourable mention is given to the following:—*Nomad* (E. Frechon, Algeria); *Pullet* (C. E. Wanless); *Respice Finem* (C. Géniaux); and *Instow* (W. H. Elwes).

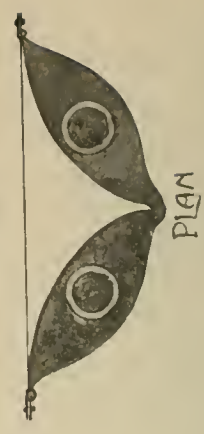


HON. MENTION (COMP. A XVIII)

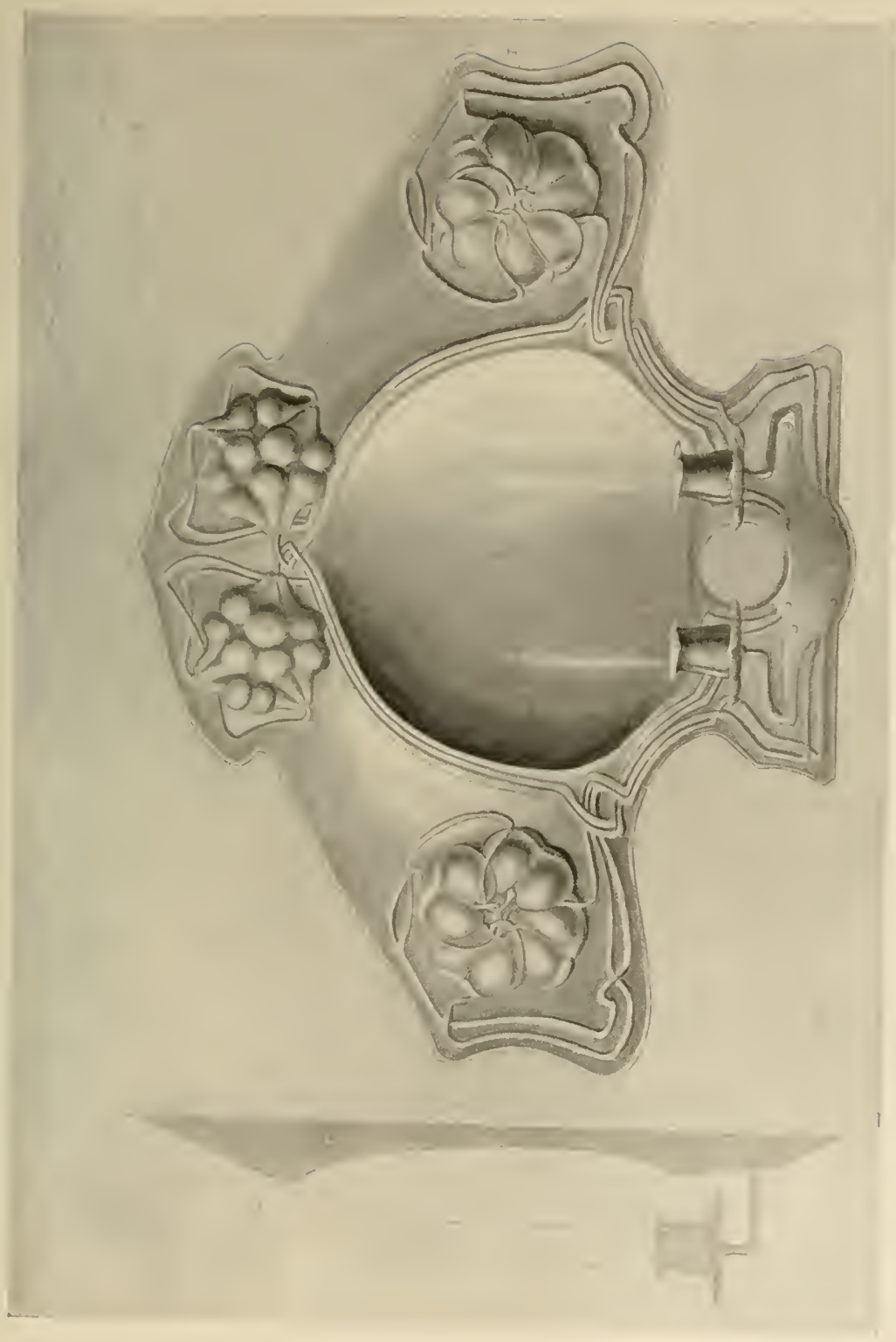
"TRAMP"



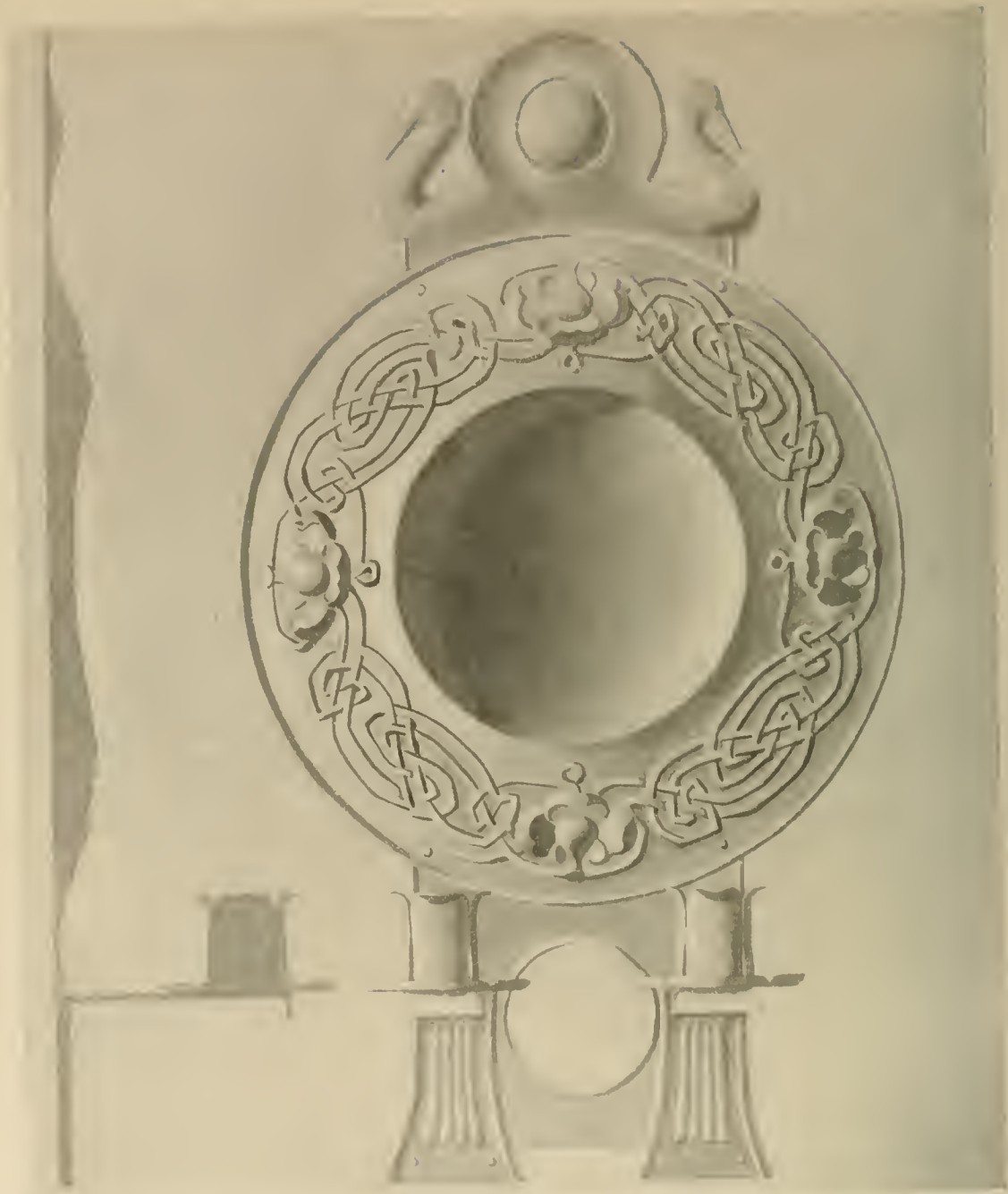
HON. MENTION (COMP. A XVIII)



"INCULCATE"



HON. MENTION (COMP.
A XVIII). "RYNA"



HON. MENTION (COMP.
A XVIII). "GYDA"



"ALADDIN." FIRST PRIZE (COMP.
B XII). "NEMO"



SECOND PRIZE (COMP. B XII)

"CALEB"



THE STORY OF
THE FISHERMAN

HON. MENTION (COMP. B XII)

"ALI SHARDIE"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XIV)

"PULLET"



SECOND PRIZE (COMP. C XIV)

"RESPICE FINEM"

THE LAY FIGURE ON THE DECORATION OF LONDON FOR THE CORONATION OF EDWARD THE SEVENTH.

THE Architect glanced with amusement at the Critic, and laughed outright.

"So you dare to believe," said he, "that the decoration of London for the Crowning of Edward the Seventh is quite a simple problem, to be solved easily by trite old cavillings at the street decorations that Londoners admire?"

"If I had the problem to attack," the Journalist interposed, "I should begin by burning all the relics of the Greater Jubilee of Queen Victoria."

"Indeed!" laughed the Architect. "Somehow, you and the Critic are at sea together. Your bonfires are to be lighted long before the Coronation Day, and citizens are to be compensated for the loss of their bride-cake ornaments. Now, if all this could be done, what then? Something, I suppose, will rise, phoenix-like, out of the ashes of your bonfires?"

"That depends upon one circumstance," the Journalist answered. "Will you stand by and play the magician? One cannot hope to do anything well without your help! But, with your kind permission, I should like to start in a manner somewhat historical, by dragging forth into the light of day many of those beautiful and ancient costumes which the City Companies have long ceased to value as a part of their primitive traditions. Call out all these Companies, form them into a well-marshalled procession, set their gay banners waving, and you will have at least one good line of colour to harmonise merrily with the more formal array of marching troops."

"Bravo! I like that!" exclaimed the Man with a Clay Pipe. "A Coronation that does not take us back into time, and make us gladly conscious of the past within the present and the present within the past, is to my mind an incomplete festival. Those ancient city guilds, 'fraternities of artificers,' clothed in their historic dress, make a good beginning. Think of the leathersellers, with their scarlet pantaloons peaked at the toes, with their tunic of red and blue, divided into equal halves, drawn in negligently about the waist with a light-coloured girdle, and furred at the sleeves, the collar, and the hem!"

"I'm quite at one with you," said the Architect: "but we have not yet come in touch with the real difficulty in the problem of decorating London. Contrast the immensity of this capital with the narrowness of its main thoroughfares, and then

tell me how to set up, in such restricted space, a triumphal arch that shall seem in accord with the mind's conception of London's astounding growth and life and working genius. There's not enough room for any real amplitude of scale and dignity in structural design. Take Fleet Street, a lane-like channel running towards that maelstrom of business—the City. Here, in Fleet Street, even such things as Venetian masts, garlanded and festooned, are out of place, for they add greatly to the troubles of a crowd moving in the narrow street. And, again, if you make use of bunting, you gain nothing. With a multitude of flags you block up the skyward space between the houses, destroying the perspective vista to those who are seated in the windows."

"But a designer would have a fair chance near Whitehall, in Trafalgar Square, or in Regent Street," suggested the Critic.

"Granted," the other replied. "But how is he to make use of his chance? If the Borough Councils of London take the matter in hand, it is more than probable that they'll tease their chosen designers with petty economies as well as with their 'practical' advice. One thing they are certain to insist upon, namely, that the whole British Empire shall be honoured by a succession of triumphal arches, placed so closely together that no person wedged in a crowd would have time even to guess at the meaning of the display of emblems in any arch."

"Good!" cried the Man with a Clay Pipe. "To do just honour to the British colonies and states, a whole street should be given to each one, so that some real decorative scheme may be shown in the general effect produced by the symbols chosen. In like manner, too, at the end of the coming June, the nations of the world might be complimented by London. Let the Borough Councils think of this idea, and then entrust to capable men the task of decorating a given number of streets and squares, each street or square to be called after some nation or some British colony, and decorated in a suitably emblematic way."

"No designer working for such a cause would be excessive in his fees," the Critic added: "and if the Newspaper Press were to use its influence in favour of this scheme, Londoners would increase the money voted by their thrifty Councils."

"We've got to close quarters with our subject," the Architect said airily, "but material enough is left for another discussion. Father Thames, you know, with his bridges, must not be forgotten."

THE LAY FIGURE.



A Swiss Painter

A SWISS PAINTER: CHARLES GIRON. BY ROBERT MOBBS.

THOSE who have studied the works produced during the last few years by Swiss landscape and portrait painters cannot have failed to be impressed by one sign, amongst others, full of promise for the future of art in this country—viz. that the Swiss painter, instead of being carried away by the modern impulse for travel and "pastures new," is turning more and more to his own wonderful land and its national types and customs for the subject-matter and inspiration of his art. This should not seem strange considering the inexhaustible mine of artistic wealth that the natural beauty of this country opens to the artist. But it is noteworthy that while it is the fashion with not a few modern artists "to travel round the world, and to produce from their *notes de voyage* general aspects bearing neither stamp nor certificate of mileage—in other words, pictures"—the artists

of greatest promise and no mean achievement in the present Swiss school have set themselves to a fresh interpretation of the perennial beauty and grandeur of Alpine landscape and a new treatment of those characteristic features of Swiss life which, alas! are beginning to fade out of the framework of reality. It is impossible to study the landscapes of Hans Sandreuter, Gustave Jeanneret, Alexandre Perrier, Abraham Hermenjat, Gustave de Beaumont, Henry van Muyen, Carl Theodor Meyer, Ernest Bieler, Giovanni Giacometti, Otto Vautier, David Estoppey, Alfred Rehous, Jacques Ruch, Charles Giron, or the portrait-painting of Fritz Burger, Charles Giron or Albert Welti, without feeling that we have here a manifestation of art that is not only strikingly personal and sincere, but essentially Swiss. And these are but some of the members of that group of Swiss painters whose work deserves to be more widely known not only for its intrinsic merit, but for its national character and promise.



"LES VIEUX"

(Photograph by F. Hanfstaengl)

BY CHARLES GIRON

A Swiss Painter

Amongst this group, Charles Giron occupies a deservedly distinguished position. Mr. Giron is at once a landscapist and portrait painter. In each of these branches of painting he has produced work of an unmistakably high order, and in each it is a Swiss landscape or a Swiss physiognomy in which he finds inexhaustible subject-matter for artistic treatment. Like many other Swiss artists, he has studied for several years in Paris, where he exhibited his *L'Education de Bacchus* in the Salon of 1879. For this work, to employ his own words, "I was designated for the 'Prix du Salon' just long enough for the discovery to be made that I was not a Frenchman, and therefore not entitled to receive it." Since then honours have come to him alike from Paris, Gand and Munich, but he wears them lightly, his one absorbing passion being love of his art for its own sake. "I have obtained some success," he says, "but have never dreamt of flaunting it in the eyes of the world, as is the custom. This has disconcerted both the public and the critic, who feel little inclined to run after a fellow who deliberately seeks the bye-paths rather than the high road, just because he desires liberty." In this spirit he has quietly worked on for the last ten years in his own country, exhibiting only from time to time, now in Paris, then in Munich, and anon in Switzerland, the beautiful and mature results of his work. As a landscapist, his subject by predilection is the mountain in all its aspects, as seen through an ever-changing Alpine atmosphere. "In 1885," he says, "I undertook some studies for the execution of a vast canvas, in which I desired to evolve in a new vision all that is dear to me in the high mountains, their colossal architecture, the brilliancy of the glaciers, the play of the clouds, the blue atmosphere fading away in the depths of the valleys. This work, to the studies for which I have applied myself at intervals for a long time past, is not yet finished, and I am not in haste to finish it. It is often a refuge to me from the common turpitude of existence. Perhaps I shall never finish it . . . What then! I paint for myself." This confession not only reveals to us the artist's passion for his favourite subject, but also his frank delight in his art.

Of Mr. Giron's treatment of mountain-landscape his *Paysans et Paysage*, which was exhibited at the Salon of 1885, is an admirable example both as to composition and colour, and is of an essentially Alpine character. It evoked the praise of critics, specially for its fine rendering of the light, and the blueness of the atmosphere, peculiar to Alpine valleys. As in *Paysans et Paysage* so in the *Cime*

de l'Est, a small picture exhibited in the Swiss section of the Paris Exhibition in 1900; and in the *Chaine de l'Oberland*, the same profound feeling for mountain-landscape is manifested. Mr. Giron is at home in these higher altitudes, he seems there to have gained the freedom he desired, and the significance of the eternal character of the mountains, the shifting lights and shadows upon their rugged walls, the marvellous sunset transfigurations of their snow-clad summits, the subtle beauty of the atmosphere in their valleys appeal not only to his sense of form and colour, but to his imagination, for he has a touch of the poet in his nature.



PORTRAIT

BY CHARLES GIRON
(Photograph by Braun)



(Photograph by F. Boissonnas)

PORTRAIT OF MADAME S.
FROM THE PAINTING BY
CHARLES GIRON

3
4

A Swiss Painter

This is apparent in that beautiful landscape *Les Nuées*, which was painted last spring and exhibited a few months later at the Vevey Exhibition. This work has all the enchantment of an evocation. A part of the higher summits is seen purple with the last rays of the setting sun, while the neighbouring peaks are already pale with that death-like whiteness which succeeds the "alpenglühn." From the depths of the valley rise the clouds represented as a troop of exquisitely graceful human forms, dancing in the light upper air into which they will soon dissolve. The fairy, ephemeral appearance of these forms,—as if they were indeed evolved out of such stuff as *clouds* are made of—and their drifting there at that twilight hour against the background of the everlasting mountains is as admirably suggestive in conception as it is delicate and beautiful in execution. M. Giron has just finished a picture, the *Fête de Lutteurs*, the land-

scape of which he considers the best piece of work of the kind he has as yet painted. He has also completed a vast decorative panel which has recently been placed in the new Palais du Parlement at Bern. The subject is a landscape of plain and mountains representative of the historic soil of Switzerland, the cradle of the Swiss Confederation. The spirit in which this work is conceived, and the style in which it is executed, are worthy of the highest praise. The artist has had recourse neither to the arabesque nor to *la formule symétrique*. The effect of the whole is produced by the realisation of the decorative value and possibilities of the great lines of a severe architectural Alpine landscape, and the accords between colours powerful and yet dull as in a pastel.

Perhaps nowhere does the essentially Swiss character of Mr. Giron's art come out more fully than in that delightful series of pictures he calls his

mountaineers, viz.:—*Les Vieux, La Lecture, L'Ardoisier, L'Accord, Fillettes Valaisannes*; the numerous studies he has made of mountaineers for his *Fête de Lutteurs*, and in such a beautiful evocation of a national type as *Jeune Unterwaldoise*. There can be no doubt that Mr. Giron is one of the most remarkable of living Swiss portrait-painters, and in many of his portraits he has caught and fixed with unerring knowledge, feeling and power the characteristically Swiss physiognomy. The *Portrait de Madame X.* (page 89), one of the most exquisite he has done, holds a place apart. As far as the material in which he works is concerned, he says:—"I like black for the variety and beauty of its aspects. Several years ago I produced a curious *résumé* of the figure of a chimney-sweep, very black on a black back-ground, the child holding out a bright



"L'ÉTÉ"

(Photograph by Hanfstaengl)

BY CHARLES GIRON



(Photograph by F. Boissonnas)

1
5
PORTRAIT OF A LADY
FROM THE PAINTING
BY CHARLES GIRON

A Country Cottage

orange the colour of which was intended to *faire valoir* the violet blacks, blues, and browns of which the canvas was composed."

Whether we study the landscapes or portraits Mr. Giron has produced, we feel that we are dealing with the works of an artist intensely sensitive alike to the ever-varied beauty of form and colour, one who is also absolutely sincere, and whose passionate desire is to make others see and feel with him all that is characteristically beautiful in his native land. He is one of a group of Swiss artists who, we venture to think, are laying the foundation of an essentially modern and national Swiss art.

A COUNTRY COTTAGE. BY M. H. BAILLIE SCOTT.

IN seeking for a basis for the plan of a small house it may be well to follow the evolution

of the complex modern house; and in tracing this back to its source it will be found that it originally comprised but one apartment—the hall or house place, as it was called—and if its development from this primary form is followed it will be found that it consisted chiefly in the formation of special cells for special purposes. In this gradual evolution under economic conditions, the hall—its occupation gone—gradually dwindled down to the lobby with the staircase in it, which is still dignified with the ancient title of hall in the smallest modern villa. In recent house-planning, the hall has again attained a somewhat spurious prominence. In modern times the revolt against the sordid ugliness of the Victorian house led those who aimed at recreating beauty in domestic surroundings to turn with an enthusiasm which was almost passionate to the study of the older houses where the hall played such an important part. And so, amidst other features and details of the past, the

hall became again a somewhat notable feature in the plan, and was considered almost an essential adjunct to the "artistic house."

In the large house, where economic conditions of planning may give way to the fancy of the individual, this revival of the hall may perhaps be justified, and a sitting-room may well be sacrificed for the sake of a fine focus to the plan; but in the smaller houses, where every inch of space must be made the most of, such a hall was a somewhat expensive luxury, though, inasmuch as it is the mark of the modern mind to be incapable of conceiving beauty except apart from usefulness, the hall in this connection helped to give what is considered "artistic character" to a house. It was at least sufficiently useless for that! Meanwhile, the more practical person chose rather to retain his staircase lobby, and instead of the hall to fashion for himself a



"MONTAGNARDES SUISSES"

(Photograph by F. Boissonas. See article on C. Giron)

BY C. GIRON



A Country Cottage

third sitting-room, private and apart, where he might sit in ease and quiet. And yet it must be owned that the modern house, as it has been evolved under economic and utilitarian conditions, is not and can hardly be a thing of beauty. A series of compartments without unity or focus can never make a house. However large the rooms may be, however great their individual beauty and attractiveness, they never unite to form a consistent and coherent whole. The occupant of such a dwelling is indeed never aware of the house as a whole, but, shut in by the four walls of the particular room he happens to be living in, that room is, for the time being, the house. However beautifully its walls may be adorned, it is, after all, merely a compartment—an individual in a community of alien and unsympathetic persons without social relations or government. Still more is this want of coherence accentuated when each

room is decorated and furnished in a distinct style, and it is demanded that the occupants should attune themselves in harmony with the trappings of the people of other nations and other times.

The problem which the modern designer has then to solve is how to secure the unity of effect which was a natural feature in the earlier and simpler plans, and yet to fulfil the somewhat complex requirements of modern life. In seeking for the basis for a plan which shall comply with these conditions, and in looking backward to earlier types of plans for suggestions, one is led to observe that one of the last surviving functions of the hall was the somewhat important one of dining; and it may perhaps be claimed that such a function may be taken as the central and typical feature of the domestic ritual of daily life; and home life, even if conducted on the most approved principles of plain living and high thinking, is still, to a large extent,

it must be confessed, a question of meals. How, then, if one were to take a step back and make the hall a dining-hall instead of separating off a special feeding cell? The objection to the use of the average hall for this purpose would naturally be that one does not care to dine in a room which is necessarily a passage for servants and visitors, but this objection may be removed by a little planning, and so the Dining-Hall resolves itself into the focus of the plan and the family life, from which one catches a glimpse of rooms beyond—the parlour adjoining, and in a more remote privacy—the study.

The cottage here illustrated is submitted as an attempt to give a concrete form to the ideas which resulted from such a line of reasoning as has been briefly sketched. Access to the parlour and the kitchen premises can be obtained without



PORTRAIT DE MME. X. (*Photo by Hanfstaengl. See article on C. Giron*) BY C. GIRON

A Country Cottage

passing through the main portion of the hall, and a curtain may also be introduced, if required, to screen the staircase during meals. Here on entering from the porch, with the wide doorway between parlour and hall open, one may at least feel in the house itself and not shut in by the four walls of those prison cells which we call rooms nowadays.

The walls may be covered with a plain canvas of a coarse texture, and the woodwork painted white, while the principal feature is the broad open fireplace with its spaces of red brickwork. The chairs, rush-seated with high backs, are made of unpolished wood. The floor should preferably be of hard wood and not covered with a carpet, but with a few well-chosen rugs only to ensure comfort. In these, as in the general colouring, the usual dirty drab, which seems to be the average tone of the modern dining-room, should be replaced by a certain cleanly freshness of aspect with broad spaces of pure colour and no competing patterns. In such a room a single vase of daffodils will appear almost as much at home as in their own green world, and, instead of showing as a mere trivial detail, will form such a salient feature that one feels the whole room might perhaps have been designed to show off the curves of their petals, so well do the walls and floor know their place and function. The windows follow the characteristic proportions of the room, and repeat again the

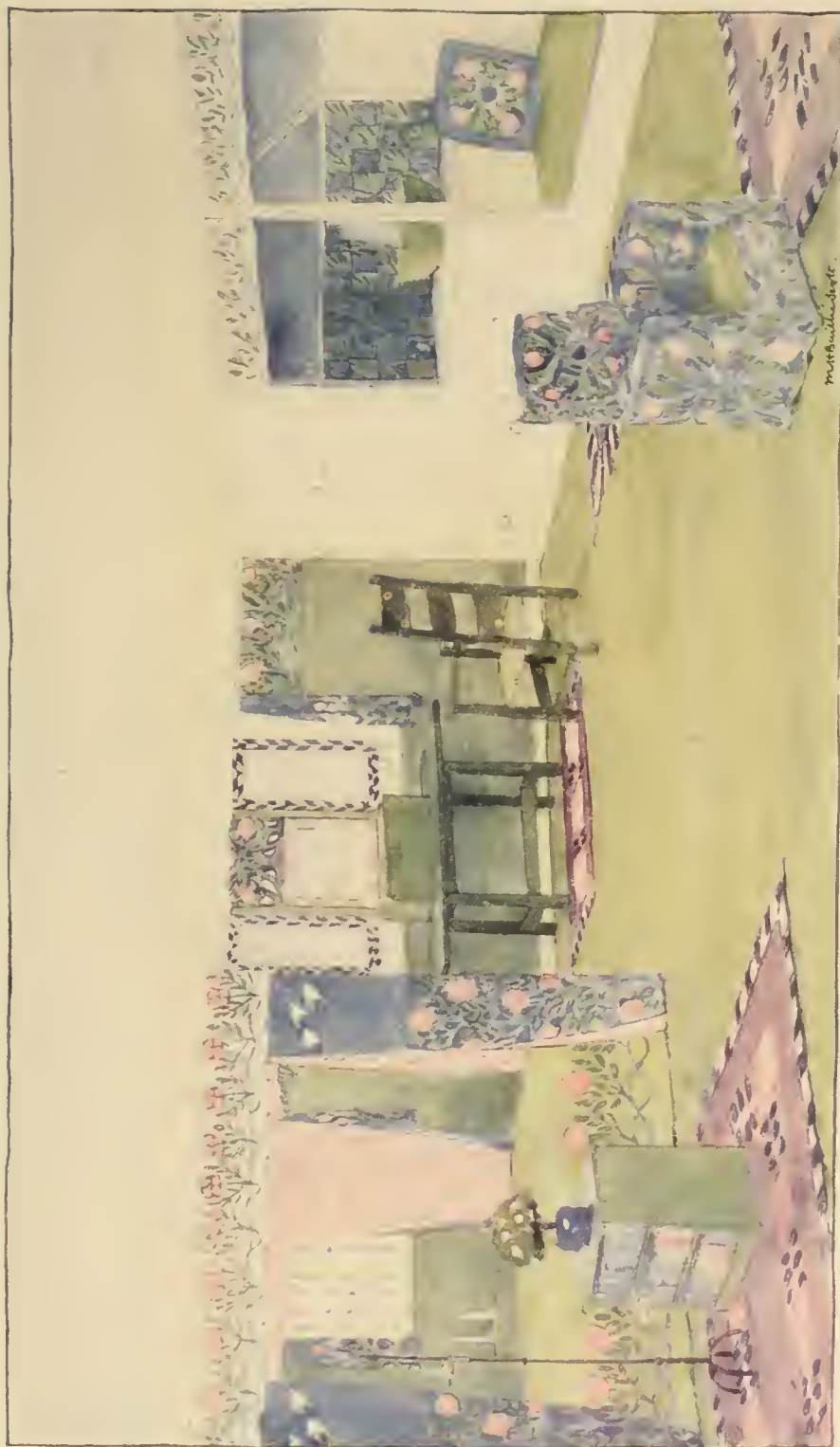
prevailing horizontal line which makes for repose. Large enough to give ample light, they are not so large as to form glaring gashes in the wall, which must be shrouded in all the elaborate modern trappings of lace curtains and venetian blinds. Their leaded lines are bars of shade, which serve but to enhance the beauty of the landscape they conceal and yet reveal. Imagination which is foiled by the bald complete revelation of the plate-glass window has here a chance to play its part, and to weave a beauty of its own out of the actual facts, partially displayed. The doors, too, are of the cottage kind, wide and low, constructed of broad planks with horizontal ledges, and wrought-iron latches and hinges. Those which open into the parlour disclose a scheme of blues and greens with lilac and grey, and on the walls a few Japanese prints perhaps, broadly and simply framed.

In its general treatment it owes much to a certain negative virtue, and in the omission of the vulgar its merit chiefly lies. "Here you felt"—one might say with Walter Pater—"all had been mentally put to rights by the working out of a long equation which had zero equals zero for its result." We have all heard of the artist who obtained his effects by rubbing out, and in spite of the obvious sarcasm which the record of such a process suggests, it may perhaps be not unwisely practised by the designer of the rooms we live in. For there is so



A COUNTRY COTTAGE

M. H. BAILLIE SCOTT, ARCHITECT



A COUNTRY COTTAGE
DESIGN FOR BEDROOM
BY M. H. BAILLIE SCOTT

A Country Cottage

much which might well be rubbed out in the modern house, while so many of the so-called ornaments which disturb our peace might well be eliminated. And so we escape from that strange and dreadful tyranny which inanimate things have the power of exercising over their so-called possessors. We have no carpets to demand of us that annual beating which will alone reduce them to subjection, and our chairs need not be muzzled by coverings to keep them at bay. Our household gods are few and choice, and make no demands for troops of slaves to labour in their service.

The treatment of the study will depend on the tastes of its occupant. A lover of books will line its walls from floor to ceiling, perhaps, with many volumes: a lover of sport will prefer to surround himself with weapons or trophies of the chase; or the room may be consigned to the mistress of the establishment as a workroom or as a schoolroom for the children.

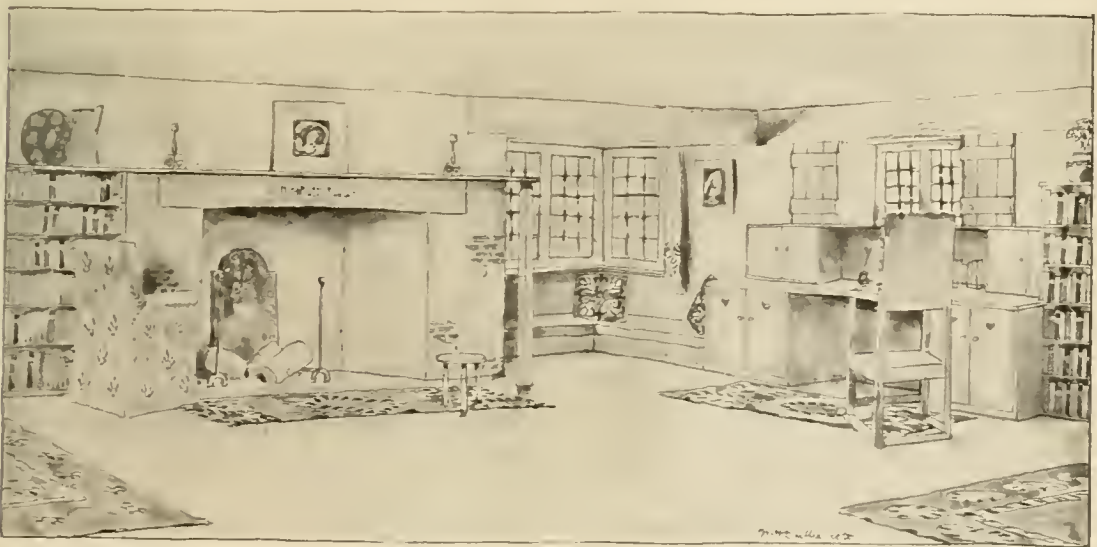
On the bedroom floor five bedrooms are provided, with bath-room and lavatory, while on an attic floor accommodation is provided for servants, as well as a box-room and cistern-room.

The example of a bedroom illustrated may perhaps require a few words in its defence in an age which is, above all things, devoted to the pursuit of the germ. In spite of prejudices to the contrary, it may be urged that a fourposter bed with washable hangings has its advantages; for the curtains shielding the occupant from draughts, the room may be flushed with fresh air, and windows left open all night without danger, while,

from the artistic standpoint, such a bed is certainly more inviting than an unscreened and bare couch exposed to every draught. In the decoration of the house generally it is suggested that, finished at first without pattern of any kind, it should be gradually adorned with carefully disposed ornaments, not executed in the hurried modern way, but done gradually as funds and time allow; and in such decoration the bedrooms may be dedicated each to a special flower. In pursuance of such a scheme, in the example shown the rose is chosen, and this bed of roses may give an opportunity for those products of the needle which generally take the form of antimacassars and other drawing-room trifles.

Unlike the sitting-rooms of the house, the bedroom is generally the outward expression of the tastes of an individual, and the personal note is necessarily more apparent. And so it will not be desirable to achieve merely that monotony of treatment which one finds, for instance, in the bedroom of the hotel, but each room should speak of the personality of its occupants. And so one may be luxurious and sumptuous, another daintily and delicately white, while a third may be of a more robust and masculine character.

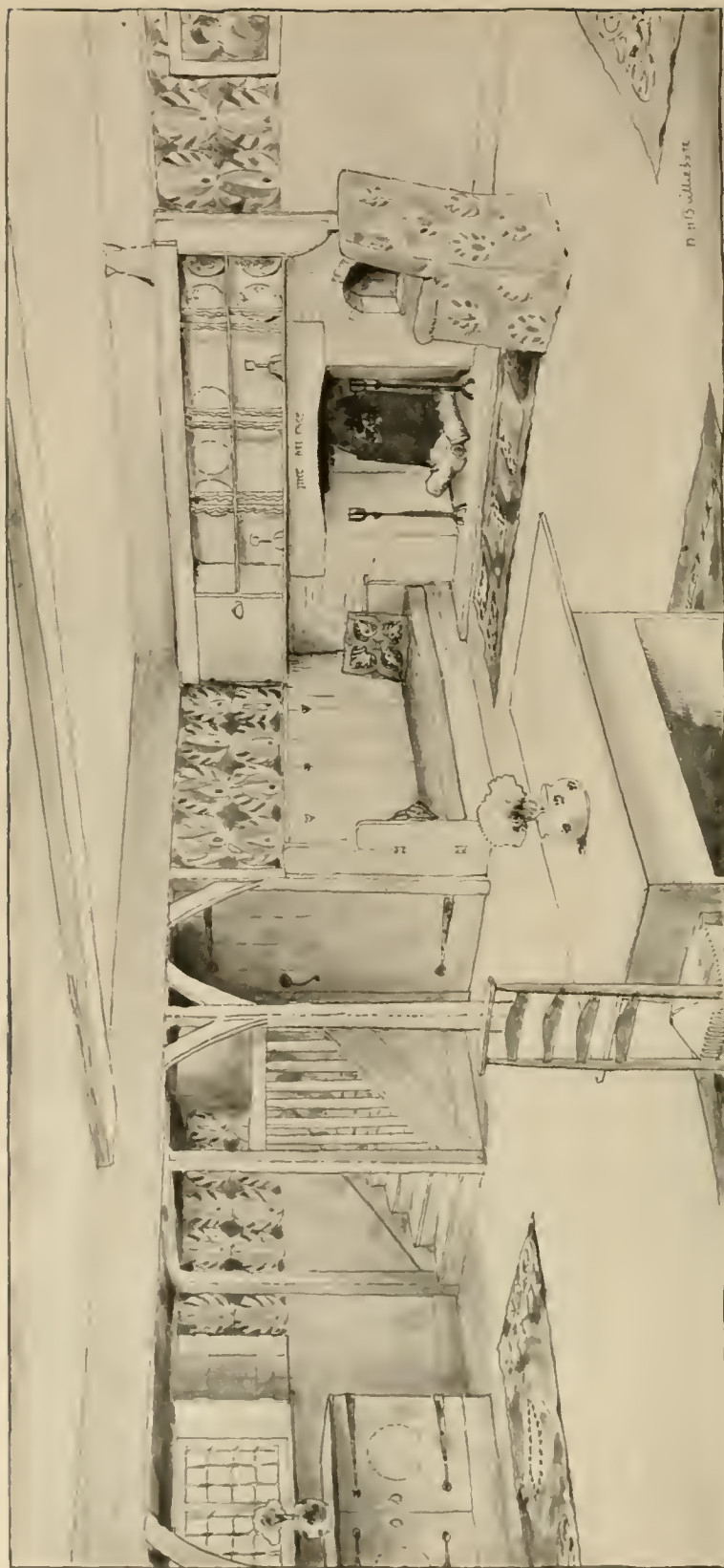
The modern idea of a garden seems to be a shapeless mass of shrubs and a curved carriage drive, bordered with scarlet geraniums, calceolarias and lobelias, one of the most unfortunate combinations of flowers which the ingenuity of man is capable of devising. Another type is the formal garden, with its smooth-shaven lawns and its

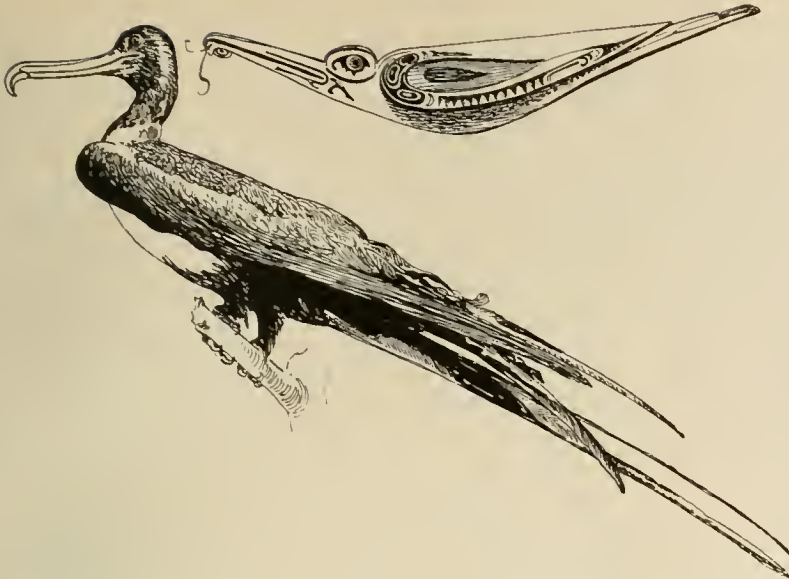


A COUNTRY COTTAGE: THE PARLOUR

M. H. BAILLIE SCOTT, ARCHITECT

THE HALL IN A
COUNTRY COTTAGE, BY
M. H. BAILLIE SCOTT





A FRIGATE BIRD AND A NATIVE RENDERING

clipped hedges of yew and box; but the beauty of such a garden is only to be attained by a constant strife with Nature, and the occupier of the house under consideration will hardly be prepared to maintain such a warfare with constancy and success. He will not attempt, for instance, successions of flowers in his borders, but will be content with those hardy perennials which appear, unasked and unattended, year by year. In his dealings with Nature he will seek rather to take her into his confidence, and, without any desire to achieve the horrors of the landscape garden, he will not push the craft of the gardener so far as to drive Nature beyond the garden fence. If the limits of his land allow there must be an orchard, in which the quality of the fruit will not be the only consideration. In the grass under the trees daffodils, anemones, and snowdrops will proclaim the spring, and in the autumn apples falling in the deep, cool grass, and a thousand miniature suns piercing the golden green of the leaves, may form pleasant surroundings for an idle afternoon.

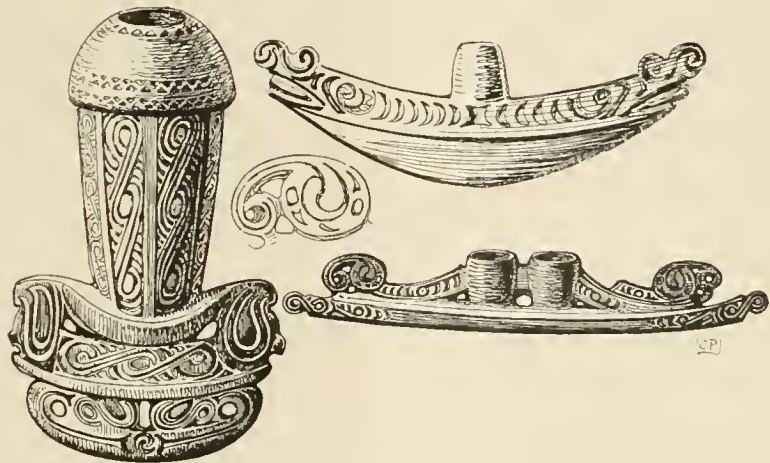
The garden, indeed, like the dwelling, will be of the cottage kind, of which so

many beautiful examples may be found in English villages beyond the influence of villadom, and where the recent restorations to the church, and the new board school are the only blots upon the scene.

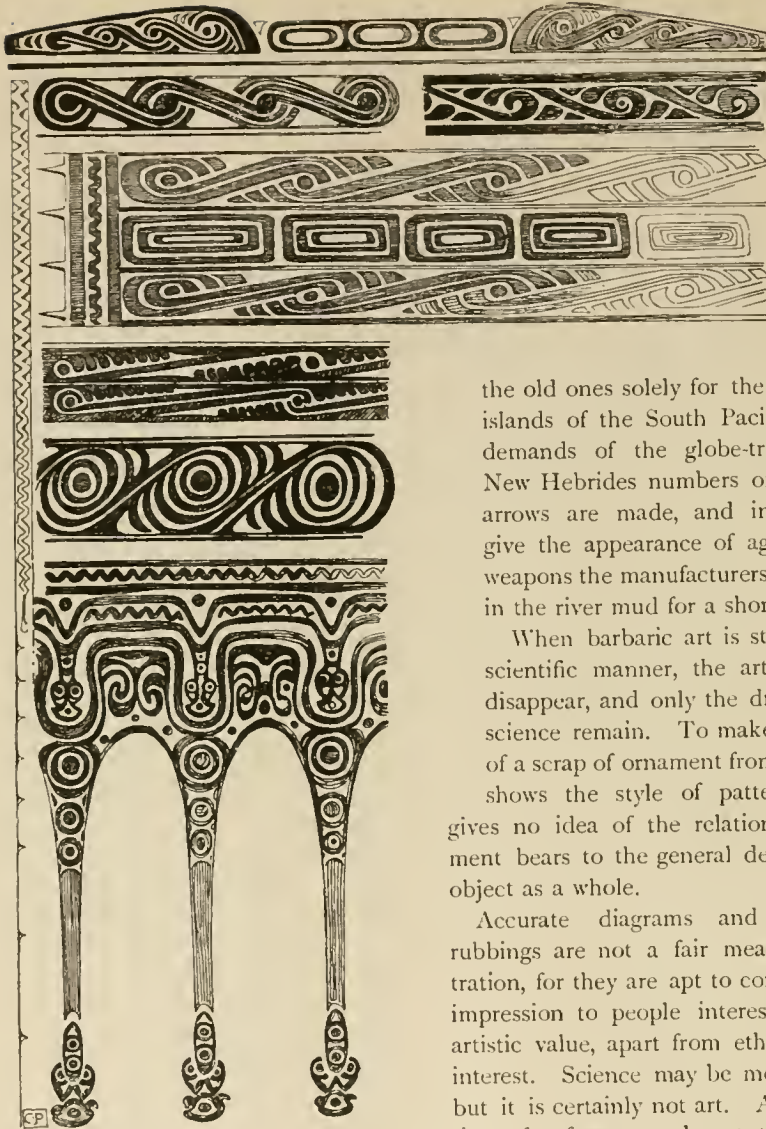
DECORATIVE ART IN NEW GUINEA. PART I WRITTEN AND ILLUSTRATED BY C. J. PRÆTORIUS.

NEW GUINEA is the second largest island in the world, and although the coast and neighbouring islands are fairly well known, the vast interior of British New Guinea remains to be explored. Travellers who are willing to risk the dangerous climate and the head-hunting proclivities of the natives can secure many pieces of fine old native work. The south-east portion of British New Guinea and some of the adjacent islands have already been studied by able anthropologists; while many habits and customs have been observed and recorded by missionaries working in the country.

The decorative arts of certain districts have been scientifically examined, compared and classified in an admirable work by Prof. A. C. Haddon—a work which it would be impossible to produce a few years hence, so rapidly are the conditions of native life changing.



MORTARS FOR POUNDING BETEL NUTS



TYPES OF ORNAMENT :
FRIGATE-BIRD PATTERNS

Scraps of ornament and patterns collected, grouped together, and in many instances the origin and meaning of the design discovered, form valuable material for students engaged in the study of ethnography, especially when such books are written by people who have had the advantage of living in the country and obtaining their information from the natives. Unfortunately, from want of interest or opportunity, early travellers and writers paid little attention to the decorative art of

the old ones solely for the purpose of sale. In many of the islands of the South Pacific "curios" are made to meet the demands of the globe-trotters. In New Hebrides numbers of feathered arrows are made, and in order to give the appearance of age to these weapons the manufacturers bury them in the river mud for a short time.

When barbaric art is studied in a scientific manner, the art is apt to disappear, and only the dry bones of science remain. To make a rubbing of a scrap of ornament from an object shows the style of pattern, but it gives no idea of the relation the ornament bears to the general design of the object as a whole.

Accurate diagrams and heel-ball rubbings are not a fair means of illustration, for they are apt to convey a false impression to people interested in the artistic value, apart from ethnographical interest. Science may be measurement, but it is certainly not art. An examination of a few examples of the work of natives of British New Guinea shows that they were possessed of a strong sense for decorative design. In their wood carving considerable technical skill is evident, and some of their productions are doubly remarkable when it is remembered under what primitive conditions and with what simple tools the work was produced.

The illustrations in these pages are from objects brought from the south-east coast of British New Guinea, Torres Straits, and numerous islands near the mainland. In many instances the locality and history of the object is uncertain or wanting; for the present purpose, therefore, it will be enough to regard them as the work of natives in the islands and

these peoples. Art in New Guinea in the present day is more a matter of trade production; the natives work in quite another way as compared with the time when they worked solely with a wish to beautify personal belongings for their own gratification. Weapons and utensils are now made as imitations of



SPATULA FROM THE
TROBRIAND ISLANDS

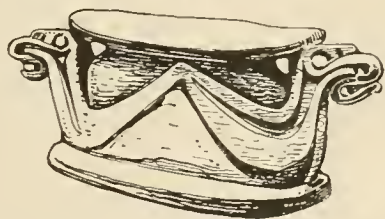
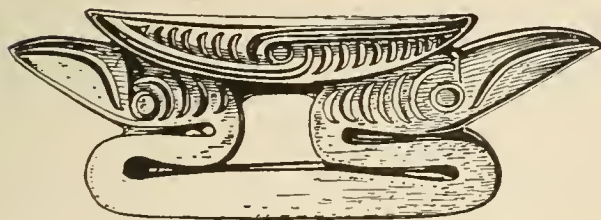
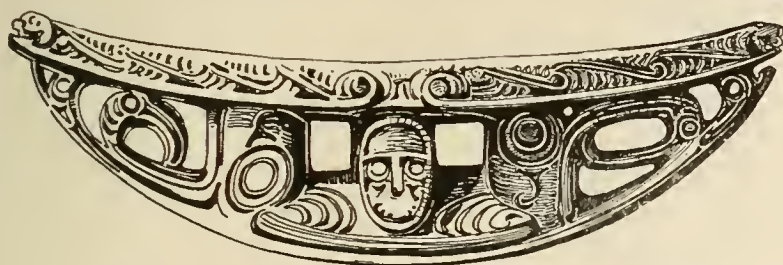
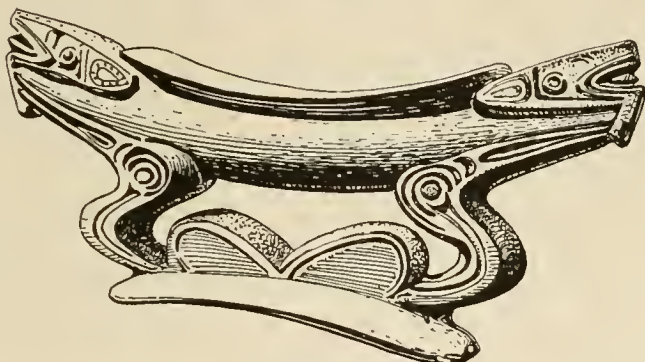
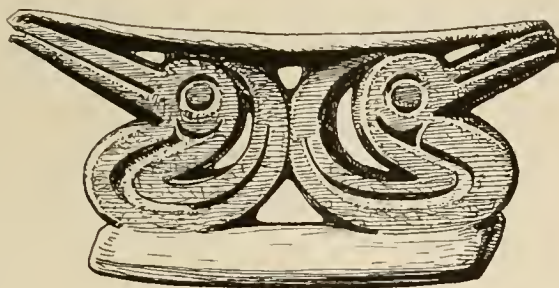
Decorative Art in New Guinea

the coast of the mainland. As the interior consists of dense jungles, mountain ranges, and swamps, the many tribes speaking different languages, and being in a chronic state of intertribal warfare, of the people little can be said.

The Papuans are a well-shaped, black frizzly-haired people, often cannibals and always great fighters. Having killed an enemy and eaten him, they believe they acquire all his fighting capacity in addition to their own. The name "Papua" probably refers to their frizzly hair. In the Malay language "Pua-Pua," which is easily contracted into Papua, signifies crisped. The natives are very proud of their hair, and seldom cut it, with the result that sometimes it grows eighteen inches in length, and when teased out with their wooden combs it has a mop-like appearance.

Very few of the wood-carving tools with which the natives of the old days used to work now exist. What remain are all of extremely simple

mechanical form. A shell was used as an adze blade, but it soon became worn with work and continual sharpening, and was thrown away when



CARVED WOOD HEAD-RESTS
FROM BRITISH NEW GUINEA

too short, and the mussel-shell knives and scrapers were soon discarded with so many suitable new shells at hand. With the appearance of iron axes and tools from Europe, the shell knife soon disappeared, but stone chisels were kept longer, being of some value among the natives. The jaw-bone of a kangaroo, with the front incisor in position, was used as a graver, and a boar's tusk served as a plane, while a piece of shark-skin fastened to a stick formed a fairly good file.

With these tools the carving was executed, the rough work being accomplished with a stone axe and adze. For smoothing and cutting, the files, scrapers, and shell knives were used. The drill was a most ingenious contrivance. The

one shown in the illustration (page 99) was obtained from Port Moresby. The bow and upper part of the shaft are formed of reed, the lower part of palm wood; at the end is fixed a sharp flint point, while the whorl is a piece of bark fastened with creeper tendrils.

In a limited space it is only possible to deal with a few of the objects on which Papuan art was exercised. There are some extraordinary examples which are quite uncommon—for instance, the large axes, with enormous blades of greenish basaltic stone, elaborately carved handles, with strings of shell money attached. These were owned only by the wealthy chiefs, and were used for ceremonial purposes. These notes will be confined to goods and chattels such as most natives may have possessed and used in everyday life, exclusive of their weapons.



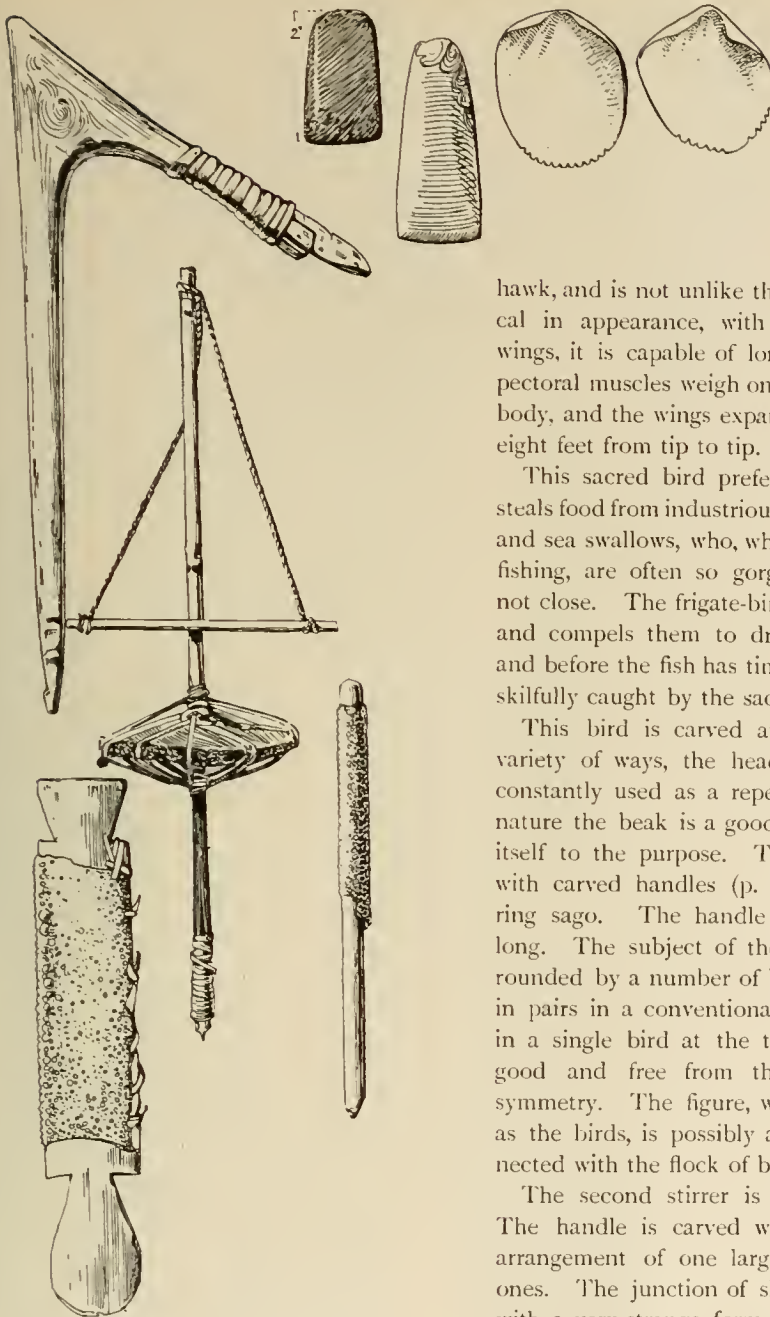
LIME SPATULAS AND
GOURDS FOR HOLDING WINE



Five head-rests, sometimes called pillows, are shown on p. 97. Each of these was carved from a solid piece of wood: the top part, on which the neck rested, is in each case supported by the heads of birds, treated in a conventional manner. The centre example has a curved base, which would allow a rocking motion. In this one the design is more intricate than in the others: the band of running ornament round the top is a simplified form of bird's head, somewhat obliterated by age and use, which softens and, if anything, improves the effect of the decoration. The central support is a grotesque human head: on either side are large birds' heads—one is inverted—and the beaks of these birds terminate in another smaller head.

In the ornament of the south-eastern portion of British New Guinea and the adjacent islands, birds' heads are constantly seen in patterns and designs. The head and beak are often admirably adapted in an ornamental way for bands and borders. Sometimes the neck is included in the design, but the body of the bird is seldom shown. A few examples of ornament with the bird's head as the motive are shown on p. 96: such patterns are found on clubs, spears and lime spatulas.

Bird patterns appear most successful when treated as narrow bands of running ornament, such as are frequently



WOOD-CARVING TOOLS; TWO STONE
AXE HEADS, A SHELL ADZE, A
DRILL, TWO SHARK-SKIN FILES,
AND TWO SHELL SCRAPERS

carved round the edges of wooden food-bowls and on spatula handles. Some of the very best examples come from the Trobriand islands, where the natives are noted for their skill in carving. When an attempt is made to cover a large surface with a design, the result is not so good as in the narrow bands.

The frigate-bird, which is so favourite a motive for native ornament, is the sacred bird of the Western Pacific. It is sometimes known as the sea-

hawk, and is not unlike the cormorant. Symmetrical in appearance, with enormous and powerful wings, it is capable of long sustained flights; the pectoral muscles weigh one-fourth part of the whole body, and the wings expanded measure as much as eight feet from tip to tip.

This sacred bird prefers to live by plunder, and steals food from industrious sea birds, such as gannets and sea swallows, who, when returning from a day's fishing, are often so gorged that their beaks will not close. The frigate-bird swoops down on them and compels them to drop some of their catch, and before the fish has time to fall into the sea it is skilfully caught by the sacred robber.

This bird is carved and drawn in an endless variety of ways, the head, beak, and neck being constantly used as a repeating scroll pattern. In nature the beak is a good curved shape, and lends itself to the purpose. The two long implements with carved handles (p. 100) were used for stirring sago. The handle of No. 1 is 13½ inches long. The subject of the carving is a figure surrounded by a number of birds, which are arranged in pairs in a conventional tapering design ending in a single bird at the top. The composition is good and free from the formality of absolute symmetry. The figure, which is not so well done as the birds, is possibly a deity in some way connected with the flock of birds.

The second stirrer is from the Teste Islands. The handle is carved with a more conventional arrangement of one large bird with many small ones. The junction of shaft and blade is carved with a very strange form of bird ornament, which some anthropologists would term a degeneration from the original motive—a theory which is questionable. Simplification does not necessarily mean degeneration.

Betel-nut chewing, a widespread habit among Orientals, is much indulged in by the Papuans. The nut is the fruit of the areca, or betel-palm, which is cultivated and the nuts collected chiefly for the purpose of chewing. A small piece of the nut is wrapped in a leaf of the pepper plant; the mastication causes a copious flow of saliva of a

Decorative Art in New Guinea

brick-red colour, which gives the mouth of the chewer a repulsive appearance, and turns the teeth black. In the utensils used, some of the best efforts of native design are to be found.

The spatulas, which are not unlike a paper-knife, were used to convey the powdered lime from the gourd to the mouth. They were generally made of hard, dark wood; the patterns were engraved or cut in the handles and afterwards filled with lime, the white design strongly contrasting with the black wood.

Birds were the most frequent form of ornament for the handles of spatulas, which in many cases were split, and could be used as clappers. The gourds to contain the powdered lime were decorated with designs burnt on the surface: the design was executed with the stem of a palm-leaf with a glowing point, which burnt the surface as in poker work. Large masses of black were produced by closely scratching a number of lines, which had the appearance of deeply-bitten etched lines.

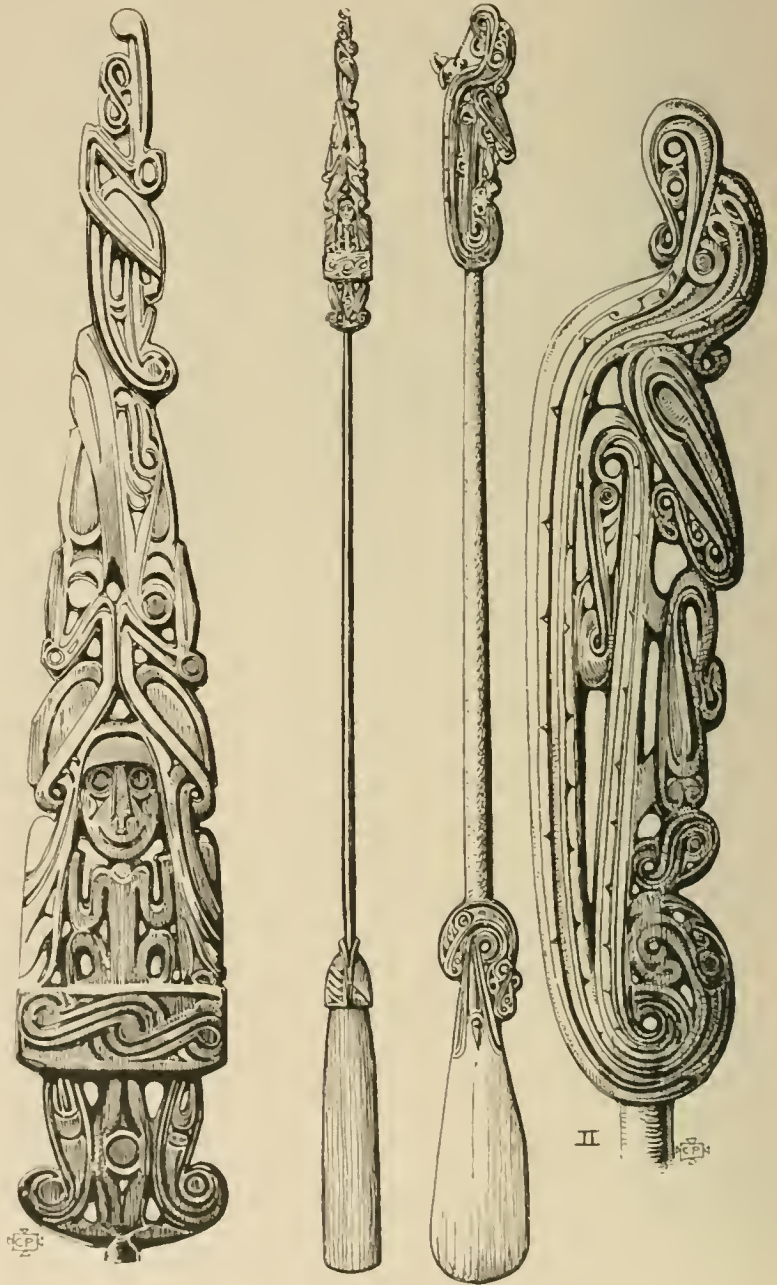
In some districts the design was first scratched on to the bamboo or gourd, and afterwards the burning stem was applied: but in many cases the designs seem to be drawn direct.

Human faces and masks are drawn in a very curious way on many of these decorated lime gourds. There are no attempts at realistic drawing, heads and masks are always in a grotesque style. The stoppers for the lime gourds are examples of neatly plaited and coloured palm-leaf.

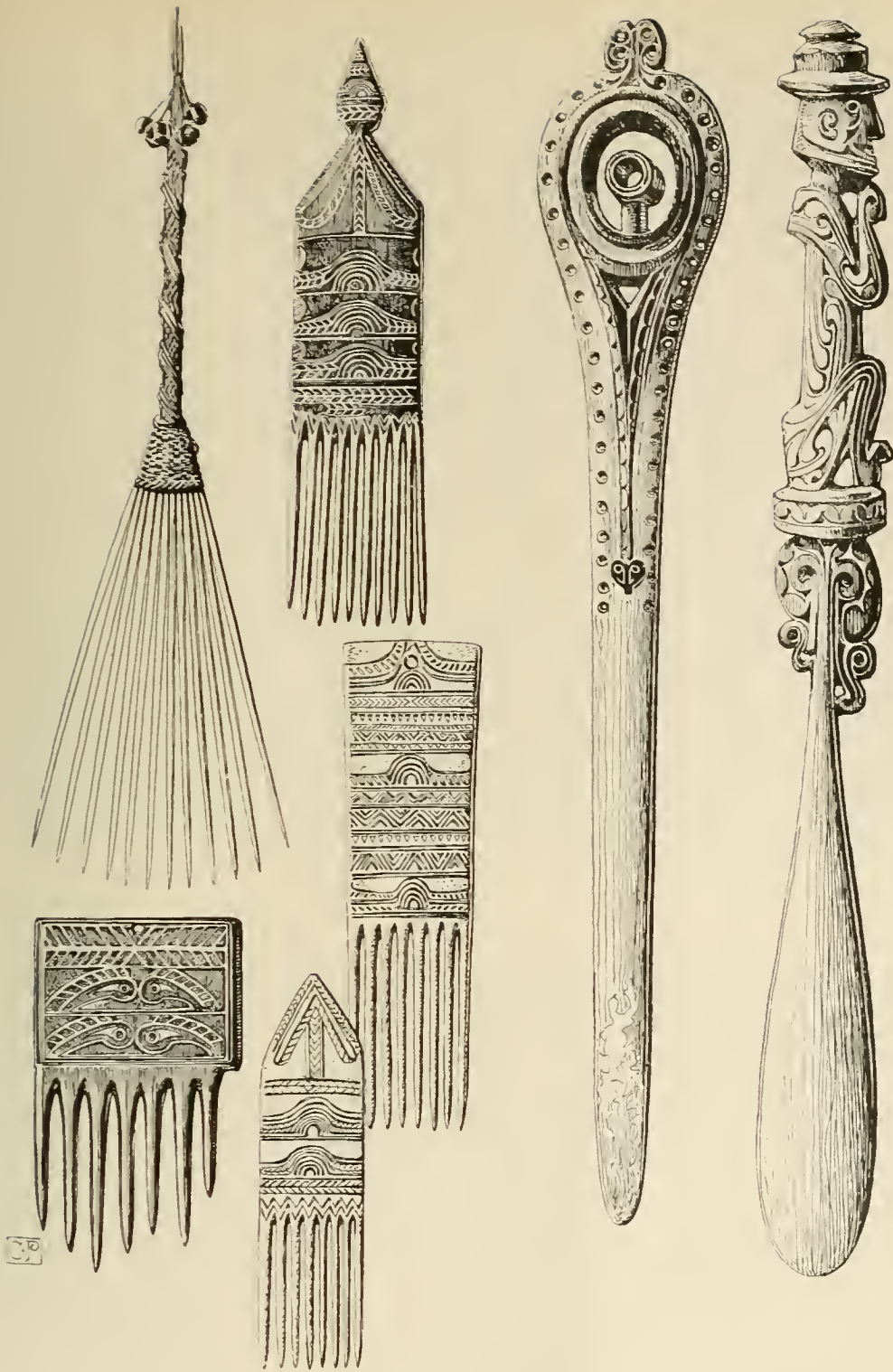
The old and toothless men, who could no longer chew the betel nut, used a mortar in which the nut was pounded into a paste. Mortars are less common than spatulas, and are generally decorated with similar ornament, *i.e.*, frigate-birds' heads.

In native designs carved on smooth surfaces, the lines appear to be made with one clean sharp cut with the shell-knife. A general method of ornamentation seems to have been to engrave the design, and afterwards fill in the pattern with lime: but occasionally red colour was used to give additional effect.

The best examples of native work were produced in the days when they had plenty of leisure and an abundance of food. When not fighting, they devoted



INSTRUMENTS FOR STIRRING SAGO



WOODEN COMBS AND
LIME SPATULAS

their attention to the making of weapons, personal ornaments, and other decorative objects. Time was no object in those days, and they had not yet learnt to produce scamped, poor work for the traders.

The Papuans of the present day, like most savages, are fond of the gaudiest colours obtainable, and red lead and imported washing blue are much in demand. In the old days their colours were quieter and more harmonious—combinations of light red, lime, and a soft brown, produced by burning the surface.

A favourite domestic decoration was the hanging of numbers of skulls of slain foes along the verandah of the house. This inspired awe and imbued their enemies with a wholesome appreciation of their prowess in head-hunting.

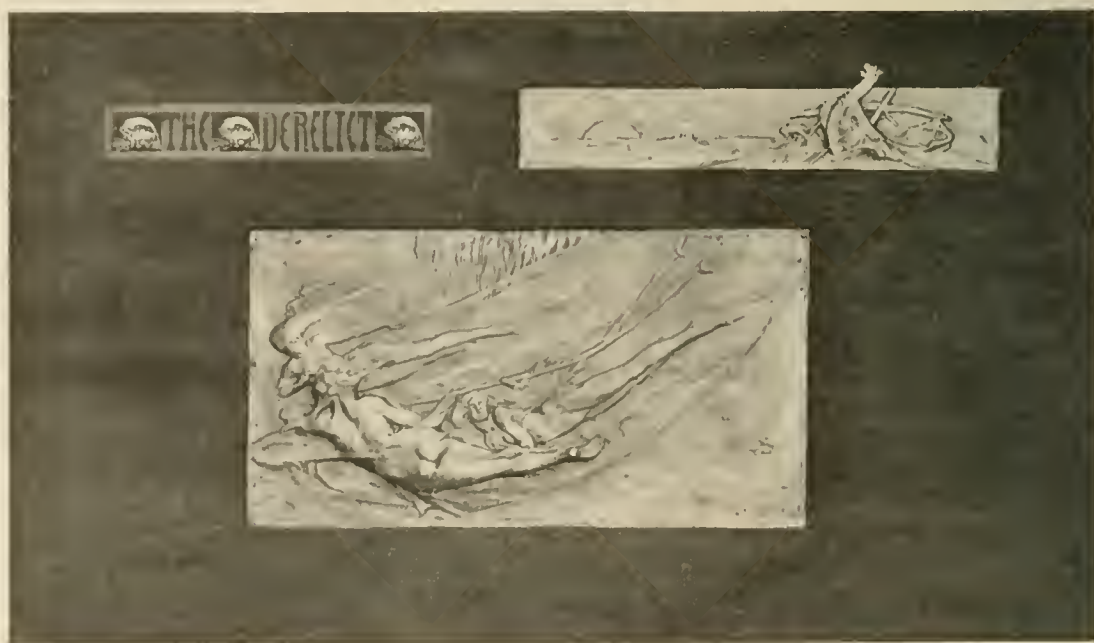
Neither early travellers nor missionaries have given any account of how these natives worked. With such primitive tools they must have shown great ingenuity to produce the finished carvings they have left behind. The boys probably sat and watched a master hand at work, and in this way learned the process, and became familiar with the traditional patterns and their particular meanings.

As is the case with all such savage people, when the white men came they were soon occupied with new industries. With less leisure, even with the benefit of modern tools, their art declined.

A YOUNG ENGLISH SCULPTOR : GILBERT BAYES. BY WALTER SHAW SPARROW.

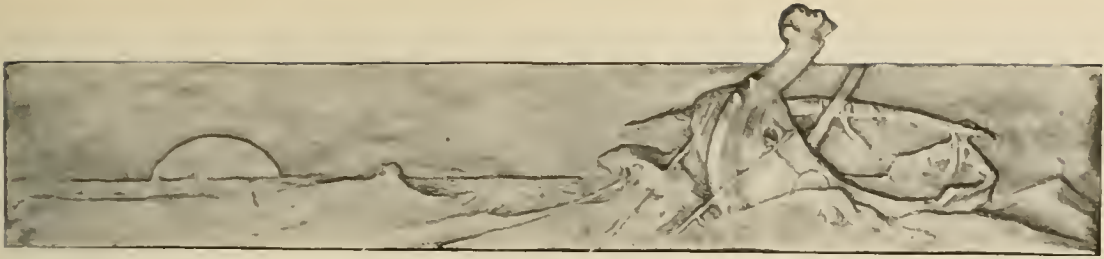
PAINTING and sculpture have often been pitted against each other in the lists of controversy, and there are many who believe that sculpture is the easier and the greater art. Those who are firm in this belief take pleasure in reminding us of the sudden transformation that took place in the character of Lord Leighton's style when he passed from his hard work as a painter to his fruitful relaxation in modelling. As soon as his hands touched clay, his genius, Antæus-like, gained an access of youth, of energy and vigour; and Leighton was thus able to achieve in sculpture, almost without striving for it, and certainly without much continuous study, such a bold manhood of imaginative appeal as he attained but rarely in painting, notwithstanding his untiring patience and his infinite capacity for taking pains. "Could he have done that," it is asked, "if sculpture were not an easier art than painting?"

Whatever answer may be given to this question, there is one fact that stands out clearly, perhaps in opposition to it—the fact, namely, that in Europe at the present time, despite the renewed interest taken in sculpture, the signs of promise in this art—signs of promise among the young—are



"THE DERELICT"

BY GILBERT BAYES



"THE DERELICT"

BY GILBERT BAYES

considerably fewer than in painting. In some measure, no doubt, this may be attributed partly to the tyranny of the portrait bust, which is apt to beget a sycophancy of style, a want of independence and of truth in the realisation of character; and partly to the large sums of money which ought to be invested in the practice of sculpture, but which many strugglers cannot procure, so that their art grows weak for want of the necessary materials to work upon. Still, when every just allowance has been made for the harm thus done, we are still left face to face, in all branches of sculpture, with a dearth of pioneering talent. In England, for example, many students of the schools rise promisingly to a certain level of workmanlike cleverness, then falter, lose grip, and fail. Their teachers, anxious to test their knowledge, give them (let us say) a frankly pictorial subject to be made decorative in a low-relief panel; the pitfall thus opened at their feet invites caution, yet most of them fall into it one by one, exaggerating all the pictorial incidents, and turning out a realistic

picture modelled in clay, as if that could do duty for a decorative panel in bas-relief.

This proof of incompetence was recently seen in the prize-work done by the best students of sculpture in the schools of the Royal Academy; and it would be easy to instance other things not a whit less unfavourable to the prospects of the revival of sculpture. Yet, in England, happily, a few sculptors of the youngest school have talents of the right sort, and deserve far more attention than they receive; they have crossed the rubicon of their careers, and, like good soldiers, are glad to march on. Such, for instance, is Mr. Gilbert Bayes; such, too, are Mr. A. G. Walker and Mr. Derwent Wood.

Gilbert Bayes was born in London twenty-nine years ago. Before he took up art seriously he worked for five years at the Finsbury College of the City Guilds, where, in the evening, he modelled from the life, and where he received much sympathetic encouragement from Mr. Wright and from Mr. Brophy. After winning a County



"JASON PLOUGHING THE ACRE OF MARS"

BY GILBERT BAYES

Council Scholarship for two years, he passed into the Royal Academy, and came under the influence and guidance of three well-known sculptors, Mr. Brock, Mr. Bates, and Mr. Frampton.

If academic prizes count for much, then Gilbert Bayes has every reason to be satisfied with the honours conferred upon him by his Alma Mater, for he won there nearly all the prizes that could fall to his lot. In 1897, he gained the Armitage Prize; the next year, in the set of models from the life, the silver medal became his; and in 1899, he came in an easy winner for the gold medal and the travelling scholarship. Since then he has passed three months in Italy, and for nine months he has studied in Paris.

This division of his time between Italy and France is very well worth noting, as prolonged visits to Italy are not good for "gold medallists," nor for any other young artists who wish to keep their minds free from the unrest engendered by the contemplation of many great his-



"A KNIGHT ON HIS WAR-HORSE"

BY GILBERT BAYES

toric styles, all quite different from the young ways of expression which they are slowly forming for themselves under the influence of new conditions. The combined action of varied forms of greatness on sensitive minds is very apt to produce a feeling of self-depreciation that hinders progress. Hogarth — perhaps the first inventor of a style essentially English — saw the dangers inherited with masterpieces of art, and he protested vigorously against the Academic custom of sending young men abroad to study the Old Masters in Italy. He had seen again and again that such travelling scholarships "reduced the student from Nature," filling his unsteady young mind with the false glamour of imitative aspirations.

But Hogarth was a man of common sense, and his words were laughed at in official circles. The gold medallist is still expected to visit the Italian masterpieces, so reluctant is the official mind to recognise that the modern Italians themselves did nothing great in art until a few men



"A KNIGHT ON HIS WAR-HORSE."
FROM THE TINTED PLASTER
STATUETTE BY GILBERT BAYES



"SEA-HORSES"

BY GILBERT BAYES

of independent genius, like Segantini, broke away from the Old Masters, and gave themselves up gladly to the art tendencies of their own time. One may say, then, of Mr. Gilbert Bayes, that he showed wisdom in the manner in which he spent his time as a travelling student of the Royal Academy. His quick run through Italy was a delightful holiday after much hard work; while the nine months of study in Paris kept him abreast of the most potent influences of present-day sculpture.

The work illustrated in this paper is all of recent date, and anyone who studies it will detect its graces and its limitations. The talent that produced

it is not one that has a strong bent towards monumental and architectural sculpture; its real *forte* is a fanciful distinction that is most attractive in sculpture of a small size; in household sculpture, more effective in homes than in public galleries. This is why Mr. Gilbert Bayes wins so much sympathy by his admirable statuettes and by such decorative panels as *A Derelict* and *Jason ploughing the Acre of Mars*. In the *Jason*—an admirable piece of work—may be seen one of the sculptor's strongest points—namely, his love of animals and his knowledge of their natures.

In his horses Mr. Bayes takes us far away from the clap-trap of Landseer, who prepared most of his

animals for the picture-market by making them pretty with an expression of girlish intelligence. He humanized most of his horses, whereas Mr. Gilbert Bayes likes a horse for its own sake, and keeps all the humanity for the rider. How characteristic is that little group of mounted knights in the act of charging! They have reached the crest of the hill, and you may see in the heavy movement of the powerful horses that the weight of an armoured knight tells on a rising ground. Touches like this one speak of close observation: but, on the other hand, are the knights quite



"AT THE CREST OF THE HILL"

BY GILBERT BAYES

The Art of True Enamelling

equal to the horses in artistic merit? Some among them seem to lose dignity through lack of stature.

For all that, his statuettes are very good, more especially the one entitled *A Knight on his War-Horse*, with its well-designed pedestal; and good statuettes are rare to-day. That they may soon become both common and popular is the hope of many who have at heart the best interests of sculpture: for statuettes may be placed in any home, whereas large statues require such a scheme of room-decoration as prevents their appeal from being aggressive.

Finally, as Mr. Gilbert Bayes has just started on his career, it seems best to end this short article, as Ibsen ends his plays, with a note of interrogation. What will he do in the future? He has won his spurs, he has made an excellent beginning; and it is to be hoped that he will go on cultivating the real bent of his talents, and not think that work done with difficulty must needs have more value than that which comes most easily to the right completion.

THE ART OF TRUE ENAMELLING UPON METALS.—PART III. BY ALEXANDER FISHER.*

CHAMPLEVÉ enamel upon the precious metals, silver and gold, is done in identically the same manner as upon copper (see Part II. of this series). It is better to use silver a little above the standard, as it is more flexible; and gold ought not to be less than 18 carats. Enamel, practically speaking, after it has been fixed is neither expanded by heat nor contracted by cold. In this, of course, it is at variance with the copper, the silver, or the gold, and it is the constant effort of the one to throw the other off. And this accounts for several of the most important parts of the processes used in enamelling. In the case of the champlevé process, it is the reason for the enclosing lines of metal and the keyed grounds; in cloisonné, the reason of the wire cloisons and of other essential parts of the processes, which I shall describe in their place.

* Two typographical errors occurred in the second article of this series. On p. 94, below the illustration of enamelling tools, read "scoopers" instead of "scoopers"; on p. 92, in the receipt given for white enamel, read "10 parts of calx to 16 parts of flux."

After the work in the champlevé process is finished one of the most important things is the gilding of the metal parts. This is generally done by a gilder. There are two methods of gilding. One is called "mercury-gilding" or "water-gilding," and the other, "electro-gilding." The first is done by an amalgam of gold and mercury, which, mixed with water, is painted on the metal, and then subjected to a heat sufficiently great to drive off the mercury, leaving the gold attached to the metal.

The process of electro-gilding is carried out by the use of an electric battery, in which the metal



STUDY FOR A FOUNTAIN

BY GILBERT BAYES



"THE KNIGHT-ERRANT"

(See article on Gilbert Bayes)

BY GILBERT BAYES

lines and parts not covered with enamel receive a fine deposit of gold. The gold may be afterwards brightened or burnished. It is often the unhappy experience of all enamellers who have entrusted their work to gilders to receive it back from them either wholly or partially destroyed. The principal causes—apart from those due to carelessness—are several. One is that, in the case of mercury-gilding, the heat used to draw off the mercury has been too suddenly applied; or it may be that the acid employed in cleansing the metal has been allowed to undercut the enamel, so that any very slight friction would peel the enamel off at the parts thus undercut. The same cause in the process of electro-gilding would allow the gold to be deposited underneath the enamel, thereby lifting off the enamel in flakes. Therefore, it would be wise for an enameller to do his own

gilding. An excellent description of the gilding processes may be found in Spon's Encyclopædia.

The design for champlevé enamelling should be done in a simple manner, and with as few lines as possible consistent with the technical necessity of holding the enamel, and the lines should be of such a thickness as to be readily seen. It is noticeable that colours of medium strength give greater breadth than those which are much lighter or darker than the metal, and that a certain degree of hardness is overcome by graduating the colour

spaces, and also by engraving a pattern on the metal surfaces left bare of enamel. It is by such means that a certain hardness and tightness, observed in almost all modern objects of this kind, is avoided in the beautiful old work.



"PEGASUS"

(See article on Gilbert Bayes)

BY GILBERT BAYES



"THE 'LANGHAM' COLLAR"

(See article on Gilbert Bayes)

BY GILBERT BAYES

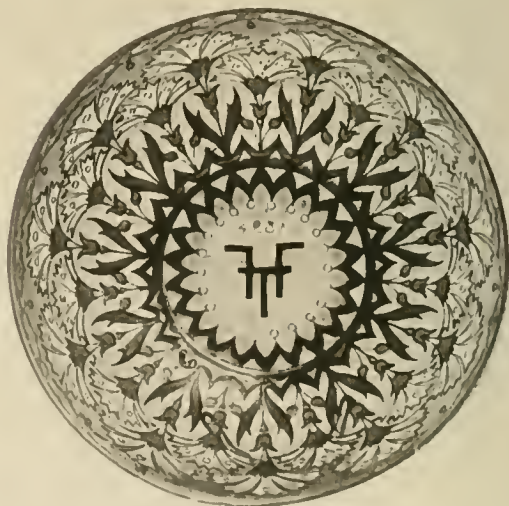
Basetaille.—The word Basetaille is derived from the two old French words, "basse" meaning low, and "taille," cut,—that is, "low cut," like an Egyptian bas-relief. It consists of a subject carved in low-relief below the general surface of the metal object; so that when the enamel is placed over the design the whole surface of enamel and metal is one, and the relief is seen through the transparent enamel. The tools employed for *champlevé* may be used also for *basetaille*. That they should be more numerous and with greater variety of shape of edge will depend upon the kind of work and the artist's choice. The whole process is exactly similar in other respects to that described under the head of *champlevé*, except that it is carving in relief and not merely sinking a flat space for the enamel inlay. The great example is the "Kings' Cup" at the British Museum. There is another at King's Lynn, commonly known as the "Lynn Cup," which was done by this *basetaille* method. It is to be observed that there is no metal division between the different coloured enamels in *basetaille*. This is a great advantage: there is no necessity for a metal division unless the enamels are very soft, in which case they are bad for any kind of work.

The method of enamelling after the subject has been carved is much the same in *basetaille* as in *champlevé*, the only difference being that, owing

to the absence of a metal division, much greater care is required in keeping the edges of the colour quite clear and sharp and clean.

The best way to do this is by adding a little gum tragacanth and water to each enamel, and by letting this mixture partly dry after it has been laid upon the metal; by this means a sharp clear edge is formed before the next colour is put in juxtaposition to it. Great care, again, must be taken in handling the work and in placing it into the furnace, for if any particles of enamel get moved out of their place, the edges of colour will be blurred after the firing. There are, indeed, many pitfalls in this *basetaille* process, and you will find

it a most valuable thing to test a small part of each enamel you intend to use. For this purpose I keep always by me some small pieces of metal ready prepared. When the metal is being carved, it is a great help to test the relief for enamel by mixing a little water-colour of the same tone as the enamel and floating it over the metal spaces



PLAQUE À JOUR
ENAMEL BOWL

BY FERNAND THESMAR

(South Kensington Museum)



"GOOD TIDINGS," FROM THE ENAMEL BY A. FISHER.



VASES SHOWING DIFFERENT STAGES OF CLOISSONNÉ ENAMELLING

1. THE PATTERN OUTLINED IN INDIAN INK ON THE COPPER VASE: 2. THE WIRE SOLDERED ON TO THE VASE: 3. FIRST COAT OF ENAMEL, FIRED: 4. SECOND COAT OF ENAMEL, FIRED: 5. THIRD COAT OF ENAMEL, FIRED: 6. LAST COAT OF ENAMEL, POLISHED

polish. Each of these processes will be found of the greatest possible aid.

I have detailed the manner in which the engraving and carving for *champlevé* and *bassetaille* are done. But I must note here that if it be desired to make a small cup, a *tazza*, plate or box, it will be necessary to have one or two other tools besides those pertaining to the art of enamelling. A few hammers are required, and a sand-bag, some stakes and mandrils, a vice, a blowpipe, a planishing hammer, and a bath for pickling. Supposing the article to be a bowl of four inches diameter and three in height, the mode of procedure is this. If we measure the height plus the diameter

carved for the reception of the enamel.

Although the enamelling is difficult, the most difficult as well as the most important part is the carving of the metal. It requires the most accurate drawing and the most perfect mastery of the graver and scoper. You will see that there is a large amount of metal work of different kinds to do in order to become an enameller, and it is certainly of great assistance to serve an apprenticeship in engraving, in *repoussé* work, in hard silver and gold soldering, and also, of course, in hammering and fitting. It is also advantageous to know how to



ANCIENT CHINESE CLOISSONNÉ ENAMEL BOWL. (*Imperial Institute*)



JAPANESE CLOISSONNÉ ENAMEL VASE (*Imperial Institute*)

and with half the sum of these as the radius, we strike a circle on a piece of silver or copper of 14 metal gauge, then we describe a number of concentric circles, leaving a quarter of an inch between each circumference. Then the edge of the metal, slightly tilted on the sandbag, is held firmly in the left hand, and with a well-directed blow you strike it with the end of the hammer on the first line from the centre, then, while moving it slowly round at the same angle, the blows are struck regularly on this line. It requires

a very strong hand to do this. Go once round on each line, and then start on a fresh one, until you get to the outer edge; then take the metal to the blow-pipe and anneal it, softening the metal by making it red-hot and then letting it cool. All metals become hard and springy by hammering, and are softened by heat. After it is cold you repeat this process of hammering, until a deep saucer shape is obtained, then turn it over and put its edge on a curved stake of iron or steel, shaped conversely, corresponding to the design, and with well-regulated blows upon the parts immediately above the stake, go round it, turning it and beating it at the same time.

After each course of hammering it is necessary to anneal it, otherwise it will crack and split up; then continue to hammer in this way until the shape is complete. To put a cloisonné pattern upon this, you proceed in the following manner. The design is drawn or transferred upon the metal, and then with a steel point is scratched distinctly upon it, so that the design may be clearly seen during subsequent processes. The flat wire must now be thought of for the cloisons. In cloisonné enamelling on copper it should be of the hardest brass; silver wire should be used on silver; the width of the wire is partly determined by the character of the design and the aim of the artist, but one-twentieth of an inch thick commonly suffices for the boldest work. With round and flat-nosed pliers the wire is bent to the design,



ANCIENT CHINESE CLOISSONNÉ ENAMEL POT (*Imperial Institute*)



CHALICE IN HAMMERED AND
REPOUSSÉ SILVER GILT WITH
ENAMELS. BY A. FISHER

The Art of True Enamelling



PIECE OF SILVER FIXED ON PITCH BLOCK, SHOWING A FIGURE
IN PROCESS OF BEING CARVED FOR BASSETAILLE ENAMEL
BY ALEXANDER FISHER

then cut with cutting pliers at convenient points; and the pieces thus made are carefully gummed to cardboard, so that they may not be injured or lost. When all the cutting is done and the pieces have been bent accurately to the design, each cloison is soldered with silver solder to the metal bowl. The way to do this is somewhat complicated. The bowl has first to be cleaned with sulphuric acid and water, and afterwards thoroughly washed in water. A lump of calcined borax, moistened with water, has now to be rubbed upon a flat piece of rough slate until a thick paste is made: into this paste dip that edge of the wire which is to touch the bowl, and then lay it accurately in its place upon the surface of the metal. Next cut up into minute pieces some hard silver solder, and lay them on each side of the wire

about one-eighth of an inch apart. Now lay the bowl—it must be firmly placed—on some coke or charcoal, and with a blow-pipe drive the flame gently all around the bowl, getting gradually nearer the wire. When the wire is touched by the flame, blow until it becomes red hot, so that the solder may flow along the cloison to hold it firmly in its place. You will first see the borax melt, and afterwards the solder. Take care not to melt the wire. By strictly observing these instructions the process will not be difficult. Now take the bowl and put it into the sulphuric acid and water—about 20 parts of water to 1 of acid (this is called “pickle”)—and leave it there until quite clean. The whole of this process must be repeated for every cloison. As regards the enamelling, it is done in exactly the same way as the enamelling of *champlevé* work.

For encrustation enamelling it is sometimes desirable to prepare the design in *repoussé*. To do this well, as indeed to do any other part well, a very great amount of practice is necessary.

The implements required consist of one or two chasers, some hammers, and a considerable number



BOOK-COVER IN REPOUSSÉ GOLD
ENRICHED WITH TRANSPARENT ENAMEL

BY ALEXANDER FISHER



FLAGON IN SILVER REPOUSSE
WITH ENAMELLED SAINT-ESPRIT
DESIGNED AND MADE BY A. FISHER

The Art of True Enamelling

of tools, which are made of pieces of square steel about 5 ins. long, and ranging from $\frac{1}{8}$ in. to $\frac{1}{4}$ in. thick. The ends are shaped from a flat square to a round ball, from a thick tracer, which is like a chisel in shape with a blunt edge, to one which gives a hair-like line. It is best to make one's own tools. The rule is to make a tool that will shape the relief according to the design. For instance, a tool with a curved edge is used for a curved line, a round ball-ended tool to raise its own shape, a straight tool for a straight line, and so on. Pitch blocks are requisite. I have already described how the pitch is mixed and spread when warm over the block of wood or stone or metal; and the reader will guess at once that the metal object must be pressed into the soft pitch until it sticks there. Then transfer your drawing in outline upon the wrong side of the metal, and then take a tracing tool—that is an edged tool, either

curved or straight—and holding it at right angles to the metal, go gently yet firmly along the outline, striking the top of the tool with the hammer in a regular series of taps, moving the tool at the same time. For the raised parts softly rounded tools should be employed.

To remove the embossed plate from the pitch the metal must be warmed before the fire or by a blowpipe. To clean it use paraffin. Now place the embossed plate with its face upwards and work with the tools on its face, sharpening parts or softening others, until it is finished, then clean it as described. The manner of enamelling such work is of the simplest; it consists of overlaying the parts with a thin enamel both back and front, and firing. This is the way in which many of the most costly gold and silver ornaments, jewels and snuff-boxes were made.

ALEXANDER FISHER.



"IN PRAISE OF WOMANHOOD": A TRIPTYCH
IN TRANSPARENT ENAMELS ON COPPER

BY ALEXANDER FISHER

(By permission of Mrs. Wisconsin)

SOME RECENT DRAWINGS OF ENGLISH AND CONTINENTAL GARDENS BY GEORGE S. ELGOOD

SINCE the time when Mr. George S. Elgood's admirable paintings of gardens were first illustrated and favourably commented upon in the May number of *THE STUDIO*, 1895, the interest in gardens of all kinds, whether formal or natural, has greatly widened and increased; and this has been shown particularly in the number of volumes issued in recent years dealing with this always attractive subject. In his latest exhibition of work at the Fine Art Society's Galleries in Bond Street, Mr. Elgood once more provided a feast of delightful visions of beautiful places, and showed further distinct progress in his delineation of the stately terraces and parterres of Italian and Southern French gardens, with their blaze of blossoms set in greenery, or dis-

posed among statues and architectural features. That Mr. Elgood does not neglect the gardens of his own country was proved by his renderings of the moss-grown stone copings and clipped hedges of old English manor-houses.



"THE SUNDIAL. BRICKWALL"

BY GEORGE S. ELGOOD



"VILLA ARSON, NICE"

BY GEORGE S. ELGOOD



"A STAIRWAY, VILLA ARSON, NICE."

BY GEORGE S. ELGOOD



"BELVEDERE, VILLA CICOGNA"

BY G. S. ELGOOD



"VILLA IMPERIALE, GENOA"

BY G. S. ELGOOD



"VILLA CICOGNA, BELOW THE CASCADE"

BY G. S. ELGOOD



"UPPER TERRACE, VILLA IMPERIALE, GENOA"

BY G. S. ELGOOD



"VILLA DI CANIPAROLA"

BY G. S. ELGOOD



"THE FOUNTAIN, VILLA DI CANIPAROLA"

BY G. S. ELGOOD



George S. Elgood 1911

THE LOWER TERRACE, VILLA
CICOONA. BY G. S. ELGOOD



"THE TWELVE APOSTLES, CLEEVE PRIOR "

BY G. S. ELGOOD



"COTTAGE AT CREDENHILL "

BY G. S. ELGOOD

NOTES ON CONTEMPORARY
JAPANESE ART. BY PROF.
K. OKAKURA.

[PROFESSOR OKAKURA is now the President of the Bijitsu-in, or Institute of Fine Arts at Tokio, which he has been the chief instrument in starting, owing to what he regarded as the threatened denationalisation of Japanese Art in the Fine Art Academy under Government control, from the Directorship of which he seceded a few years ago. He was one of the Commission who visited Europe with reference to the Arts some ten years ago, and has been officially connected with Art-education in Japan for many years. His ideas in such matters are neither radical nor purely conservative. He therefore finds himself in opposition to modern Japanese artists of the European school of painting, and at the same time out of harmony with those who would continue to follow the methods and motives of ancient Japan. He is supported by a number of the artists of different schools, and the work produced at the half-yearly exhibitions of the Bijitsu-in is highly creditable.]

The state of Japanese art at the present day will be unintelligible without a knowledge of the various developments which immediately preceded the Meiji era, and the solution of which is still in process of working out. The Meiji Restoration may be said to be a miniature Renaissance in the sense that it had the same double task of returning to the classic ideals and at the same time of assimilating the new revolutionising ideas. But the overwhelming power of Western science and culture was far more formidable in shaking the foundations of Eastern traditions than when the first outburst of modern individualism and free-thought disturbed mediæval Europe. Thus the natural outcome of these two forces in the field of art, as in all other spheres of Japanese life and society, produced three currents of ideas—(1) The Classic or the Ultra-Conservative School; (2) the Western School, which aimed at introducing European art; (3) the New School, which endeavoured to preserve the characteristics of Japanese art while at the same time adapting itself to modern needs and notions.

(1) *The Classic School*.—The same spirit which impelled Mōtoori and Hirata in their classic researches (so well known through the works of Aston and Chamberlain) to seek for a purer conception of Japanese nationality, and a deeper

knowledge of ancestral life, has also pervaded the domain of art since the beginning of the century. Extensive exploration of temple treasures and study of old masters were carried on under the liberal patronage of Shirakawa Rakuwo and Prince Hotta, assisted by experts like Ritsuzan, Harumura, and Buncho. The publications of Shinkojishshu and Tankakusoshō, and the compilation of Kogabiko and Fusomeigaden, and a host of other archaeological works inaugurated a new age of art criticism, freeing it from the trammels of Tanyu-ism.

The Sumiyoshi Academy gained a new importance from the revival of the old Tosa style, closely followed by Totsugen and Tameyasu. Kikuchi Yosai made a place in history by his historical painting. The Kano Academy, the orthodox custodian of Tanyu tradition, caught the new spirit. Isen and Shosen mainly devoted their lives to copying ancient masterpieces in the collections of Daimios. Even the Chinese School, or Bunjin Ga, was aroused to a study of the older Ming purists.

This renaissance of pre-Tanyu art was a potent factor in the artistic mind towards the close of the Tokugawa régime, and is one of the side issues of that re-awakened historical consciousness of the nation which succeeded in accomplishing the Imperial restoration.

The first decade of Meiji was disastrous to art, owing to the civil war and the necessary sacrifices inevitable to this period of reconstruction. The collections of many Daimios were dispersed and temple treasures lost. Artists had to change their profession in order to gain a living.

The first National Industrial Exhibition in 1877 must be mentioned as the first public effort directed to the encouragement of art.

The thread of classic research was now taken up again, under the auspices of the Imperial Household Department. The Imperial collection at Nara was classified and thrown open to the view of eager connoisseurs, under the direction of Kurokawa Mayori, son of the above-mentioned Harumura, and many other experts. The Imperial Museum at Uyeno was also organised in 1881. About this time a society called the Riuchikai, composed of artists and critics of the old school, under the leadership of Count Sano, was organised, and held periodical exhibitions of "old masters" and competitions among living artists. Its primary object was to inculcate knowledge; but unhappily, in its eagerness to recall contemporary art to the classic standard, its tendency was to discourage

original efforts and enforce imitation of old works. It thus naturally lost touch with the growing needs of the new Japanese life. The society is now known as the Bijitsu-kiokai, and holds bi-annual exhibitions at Uyeno.

(2) *The Western School.*—The influence of Western art upon Japanese art was felt early in the seventeenth century, as is to be seen in the works of Yeitoku and Sanraku. Under the Tokugawas it was not only Shibu-kohan and Ōado who imitated the Dutch, but even Okio and Kazan at times experimented in that style. The Meiji era, which so boldly essayed to adopt European life and manners, and heartily condemned the native customs as barbarous, also rejected the national art as unworthy of the name of art. The first Government School of Fine Arts (attached to the College of Engineering) was conducted by Italian painters and sculptors. It was closed in 1883, but several associations and schools were established on similar lines. Many students of art went to study in Paris, Munich, and Italy. In the public schools instruction in drawing was at one time all given by the foreign method. In 1896 the study of foreign painting and sculpture was added to the Government Art School at Uyeno, and is now holding a prominent place there. As Japan becomes more and more imbued with Western ideas, Western art will hold a place of increasing prominence.

(3) *The New School.*—Dissatisfied with the ultra-conservatism of the Classic School, yet hoping to preserve the best traditions of Japanese art, and avoiding the imitation of Western technique in its entirety, a new movement came to assert itself between the two opposite schools. The peculiar merits of Japanese art and the possibilities of adapting itself to modern life and industry were problems which the New School ventured to solve. Was Japanese art a thing of the past, or could the Japanese art of Meiji preserve its own integrity whilst imbibing modern notions and adapting itself to the new Japanese life? The movement was encouraged in its efforts by accomplished Western connoisseurs, among whom we may mention Dr. Wagner, Mr. Fenollosa, Captain Brinkley, Dr. Anderson, Mr. Conder, Dr. Bigelow, and many others. A small club was started with this view in 1882, in which the late Kano Hogai, Hashimoto Gaho, the late Kobayashi Yeitaku, Watanabe Seitei, Suzuki Kason, Shimomura Kanzan, and even the aged Zeshin co-operated. In 1884 the attention of the Educational Board was called to the new movement, and a committee

was appointed to report upon the state of art education in public schools, which decided in favour of Japanese drawing, especially in connection with the applied arts and decorative industrial designs.

A few years later, commissioners were sent abroad to report on the art institutions in Europe and America. After their return the Government established the Tokio Bijitsu Gakko (Tokio School of Fine Art) in 1889. The course of instruction included painting, sculpture in wood and ivory, metal work, bronze casting, lacquer work, and decorative design—all taught in the Japanese style, though the students were also required to study perspective, anatomy and modern notions of science, especially in reference to industrial design. The object was to develop Japanese art upon its own lines. The professors included men like Hashimoto Gaho, Shimomura Kanzan, Yokoyama Taikan, Kawabata Giokusho, and Yamana Kangi, in painting; the late Kano Natsuo, Okabe Kakuya, Urumo Shomin, in metal work; the late Ogawa Shomin, Rokkaku Shisui and Kawanabe Ichō, in lacquer; Okazaki Sessei, Ishikawa Koyo and Oshima Jowun, in bronze; Takamura Kowun, Nino Kosetsu and Yamada Kisai, in sculpture; Kawasaki Chitora and Mayeda Kosetsu, in design.

In 1896 the Government ordered the addition of courses of European painting and sculpture in the School. Since then differences of opinion have arisen concerning the School management, chiefly in regard to the part that Western methods should play in the curriculum, which led to a final rupture in 1896, and ended in the resignation of Okakura, Gaho, Kanzan, Taikan, Kakuya, Shisui, Sessei, Koyo, Jowun, Kodetsu, Chitora, Kosetsu and others, and to their establishing a private art institute, called Nippon Bijitsu-in, in the same year.

The Uyeno School since then has devoted itself mainly to the Western School, of which the faculty has been greatly augmented. Those professors of the national style who remained after the rupture still follow the former method of instruction, but the students in the course have greatly diminished, and have joined the Bijitsu-in. Among the remaining professors of the Japanese style, Mr. Kawabata Giokusho of the Shigo School of Painting, Mr. Urumo Shomin, a rare worker in metal, of the Mito School, Mr. Takamura Kowun, a sculptor in wood, who, with his master, Towun, initiated the realistic style in wood-carving, may be said to be the leading artists.

The Nippon Bijitsu-In, situated in Yanaka Tokio, is a private institution supported by contributions from the members and by private donations. The course includes painting, sculpture, bronze, lacquer, metal work, and design, and instruction is given in the Japanese style only. It holds its half-yearly exhibitions in Tokio, besides periodical exhibitions in the main cities of Japan. The faculty consists, in addition to those who left the Government school, of many prominent independent Tokio artists, especially artists of the Ukiyoe or Popular School. The artists of the New School of Kyoto also exhibit their work in that city. Among the prominent artists we may mention: Hashimoto Gaho, the last chief instructor of the Kano Academy, whose vigorous brushwork often approaches that of Morikage and Sesson; Shimomura Kansan, a fine student of the Tosa School, who has struck a new vein of Korin-like impressionism; Matsumoto Fuko, the true follower of Yosai; Ogata Gekko, the chief Ukiyo painter since the lamented Kawanabe Kiyōsai; Suzuki Kason, noted for his delicate ink effect (Shijo style); Tominaga Yeisen, the successor of the late Yeitaku; and Yokoyama Taikan, with his bold conception, and Kaiwai Giokudo, with his pure effects, both worthy pupils of Gaho.

Okazaki Sessei is celebrated for the inimitable shapes and colour which he imparts to bronzes; and Okabe Kakuya has successfully experimented with the problems of matching the colours of different alloys.

Outside of the two Schools, we must mention the representatives of the Shijo and Bunjin Schools.

Shijo School.—The artistic descendants of Okio and Goshinu are still best represented in the place of the School's birth—Kyoto. Imao Keinen is still noted for his delicate birds and flowers. Mochidzuki Giokusen follow closely behind him; but his range of subjects is quite limited. The younger artists who have striven to strike out beyond the limited range, naturally work in the New School of Tokio. Among them we must mention Takenehi Seiho and Tsuji Rako, worthy successors of their teachers, Bairei and Chikudo.

The Bunjin School have been losing ground with the thinning of its ranks. At present Taki Katei holds the foremost rank.

K. OKAKURA.



WHITE LOTUS

BY NAKAJIMA REISEN

THE AUTUMN EXHIBITION OF THE NIPPON BIJITSU-IN—THE JAPAN FINE ARTS ACADEMY.

THE Imperial Flag of Japan was flying over the entrance.

The pictures are not in large galleries, as with us, but a huge hall is adapted to the needs of each exhibition by stretching wide white canvas so that it forms a maze with narrow passages and numberless small rooms. No frames, no heavy gilt; the pictures painted on silk or paper are simply stretched on light wood, and hung against these canvas walls.

Outside, the morning was fresh and crisp. The Japanese artist has caught the very spirit of nature, for in this maze of pictures one felt the very same purity and sparkle of the air, and it is the spirit

rather than the thing itself that the Japanese artist aims to express.

So in Hashimoto Gaho's snow-scene : here is the very spirit of the snow, soft and white, over the great mountain. Before this picture one really breathes the keen, pure air of December snows. The painting so strong, so exquisitely simple, only a few touches on the silk, only a few masterful strokes of gray. This wonderful old man of sixty-seven, who has worked incessantly from boyhood, feels that with each new picture he is learning new secrets from nature. "Yes," said Mr. Okakura, the President of the Bijitsu-in, who was also enjoying this wonderful picture—"yes, each picture of Gaho's is a new creation, evolving according to laws of its own. A picture must be criticised within itself; it is not fair to judge it by others, not even by others of the same master. Japanese art had fallen into mannerisms, but with Gaho the true fire is burning as brightly as ever. And you see we Japanese love more to go to nature for our pleasure and refreshment; to nature in landscape and birds and flowers rather than to nature in man; for, though birds and flowers have their sufferings, we do not know them, we only know their joy, and it refreshes and soothes us. So, instead of always painting man, we go to the birds and flowers."

And so we walked on and on, coming to a big black crow perched on a pole all covered with snow, by Baisan; some exquisite white lotus, by Makagima Reisen—the beautiful blossoms, glowing in the pale golden light, had struggled up far from the mud of the lake; *The Great Chinese Wall*, by Yokoyama Taikam—a wall the arms of the world could not shatter; *The Gentle Deer*, by Yamamoto Spinkyo; *The Genghis Khan*, by Kimamura Busan—two wee sparrows under a great banana leaf, a tiger crouching on the ledge of a cliff, an owl fluttering, balancing on a scraggy branch, some fish as only the Japanese can paint them, and mountains aflame with maples. In their landscapes the Japanese rarely fill out the canvas with colour and line as we foreigners do, but delight in a few suggestive tones and touches. How these artists love the mists and moonlights! and they paint them so exquisitely, so tenderly. And what vigour, what force they put into the lash and crash of storm and battle!

The two gold screens by Shimamura Kanzan were a revelation—*The Fox and the Sour Grapes* and *The Crow with the Peacock's Feathers* (from *Æsop*). It was *Æsop's* own fox longing for those luscious grapes, the great clusters, the great leaves, wonderful in colour on the gold, so simple, so

strong, so big in design. I know of no modern screens equal to these. Though we can only see the head of the fox, we feel the whole fox, so great is this power of suggestion, for the Japanese artist leaves the circle incomplete, making the spectator a fellow artist, working together to perfect the poetical whole. "Suggestion," said Mr. Okakura, "suggestion is the nearest shadow of infinity." And again looking at the gold screens, he continued, "The tendency of the revival of old art is the tendency to meaningless purism or insipid classicism; but we find in a young man like Kanzan an artist who can revel in colour and



"CROW IN THE SNOW" BY OKADA BAISAN

Studio-Talk

create on a broad basis, taking a new subject like Aesop's Fables, which lend so much to a decorative gold screen, yet remain true to the ideals of Sotatsu and Korin, those master decorators of the seventeenth century."

In the other screen, *The Crow with the Peacock's Feathers*, on the branch of a ginko tree, the crow is painted in a very original way; the yellow ginko leaves are close in value and tone to the gold of the screen, yet they show splendidly. Both screens are strong, yet subtle in value. With all the power of the great seventeenth-century masters, Kanzan has an originality and a simplicity and a subtlety and tenderness of values that are all his own.

There are strong men among the members of the Bijitsu-in—men who stand for the true art of Japan, not clinging merely to old traditions, not deluged by the foreign wave, but loyal to the ideals, the spirituality of art, that inspired the great old masters.

JOSEPHINE M. HYDE.

STUDIO-TALK

(From our own Correspondents)

LONDON.—The recent elections at the Royal Academy cannot be said to have much significance. Mr. Bodley, the architect, who has succeeded Onslow Ford on the roll of Academicians, is a correct and



"THE CROW WITH THE PEACOCK'S FEATHERS"

BY SHIMAMURA KANZAN



"THE FOX AND THE SOUR GRAPES"

BY SHIMAMURA KANZAN



MADAME SADA YACCO AS
KATSURAGI IN "THE GEISHA
AND THE KNIGHT" FROM THE
DRAWINGS BY F. D. WALENN.



"SNOW-STORM"

BY HASHIMOTO GAHO

careful worker, with a sound respect for tradition. His contributions to modern architecture have always been marked by good taste, though they have not often departed from the beaten track. Mr. M. Ridley Corbet, the new Associate, is in painting much what Mr. Bodley is in architecture. He has a certain feeling for poetry, and a sound though not very subtle colour sense; and he paints with seriousness, though not often with inspiration. The subjects he prefers are generally Italian landscape; and these he treats after the manner of Professor Costa, among whose closest followers he may be reckoned. Both Mr. Bodley and Mr.

Corbet were chosen by very small majorities. The former only beat Mr. G. J. Frampton by a single vote, and Mr. Corbet was only two ahead of Mr. Edward Stott, the most prominent of the candidates arrayed against him. Among the other outside men who were well supported for the vacant Associateship, Mr. Arnesby Brown, Mr. Albert Goodwin, Mr. John Charlton, Mr. F. D. Miller, and Mr. J. Aumonier were the most prominent of the painters, Mr. Pomeroy of the sculptors, and Mr. J. W. Simpson and Mr. Colcutt of the architects.

By the death of Mr. T. Sidney Cooper the Academy loses not, it must be admitted, one of its most distinguished painters, but certainly one of its most interesting members. Mr. Sidney Cooper's art was sound and thorough, and invariably marked by sincerity both in intention and realisation; but it belonged to a period when technical ideals were not so high as they are to-day, and its qualities were not those which artists now are accustomed to seek after. Yet for many years past his contributions to the exhibitions at Burlington House have excited widespread interest because they have represented a painter whose working life has been extended far beyond the ordinary limits. Mr. Sidney Cooper would have been ninety-nine in the later months of this year, but there was little evidence in his pictures of failing powers or of any of those technical weaknesses which might fairly have been expected at his advanced age. Never a great artist, he was always a good one; and the excellence of his draughtsmanship, the precision of his touch, and the pleasantness of his sentiment remained unimpaired to the last. His productions often looked hard and old-fashioned among the more summary works of the younger men; but their Early Victorian defects came not from senility but from the associations among which the painter was trained. He was an interesting survival from a comparatively remote time, and he deserves a place in history.

MUNICH.—For months past reports have been spread by the German press that Munich as a home of art was declining. In order to find what credence was to be attached to those rumours, a writer on art here thought proper to make an inquiry on the subject among artists and authors. The result of this investigation has just been published by F. Bruckmann, and contains the opinions of Lenbach, Stuck, Uhde, Liebermann, Muther, and others.

On the whole, it is considered that the decline of Munich is only relative, in so far as the other German art cities have recently made greater efforts, and have also attained better results, than Munich. Further, it is complained that Munich, which is very progressive in matters of art generally, assumes a somewhat neutral attitude towards modern applied art. Nearly all the exponents of the new decorative style of art came originally from Munich, but nearly all of them have been compelled, owing to the unfavourable conditions prevailing here, to migrate to other cities. Eckmann, Endell, and Schmuz-Baudiss went to Berlin; Behrens, Bürck, Habich, and Huber to Darmstadt; Fischer, Krüger, and Pankok to Stuttgart; the two Von Heiders (Junrs.) and Lang to Magdeburg; Gross to Dresden; and Wenig to Hanau. There remained at Munich only Von Berlepsch, Obrist, Bruno Paul, Fritz Erler, and Martin Dülfer. The existence of the "Vereinigte Werkstätten für Kunst im Handwerk," a distinctive and much-needed organisation, composed of modern representatives of art-handicraft, is greatly jeopardised by this emigration *en masse*. General complaint is made against the Minister of Education, to whom strong representations have to be made before he will move in matters of art policy. Little importance is attached, by those most concerned, to the "Art Commission" appointed by the Prince Regent; its composition is entirely reactionary, and it is not expected to proceed in a modern direction. As regards painting at Munich, the premier position among all the other art cities of Germany is unanimously assigned to it, but some critics complain that the members of the Secession are too much inclined to mannerism, at one time imitating Scottish landscape painters, at another the younger Dutch school. Scarcely any prospect is apparent of an improvement in these respects. With a certain fatalism the struggle for hegemony in art in Germany is looked forward to— a struggle which is to be fought out between Munich and Berlin. Berlin is increasing both in extent and prosperity, and leaves no means untried to entice away from Munich its best talent. Berlin would undoubtedly in a short time outstrip the smaller and more lethargic Munich if its stiff and exclusive "society" did not repel artists.

A consequence of the disagreeable conditions prevailing in Munich art matters was the foundation, last autumn, of the artistic union of

the "Phalanx." This small group has just organised its second exhibition, which unfortunately demonstrates the fact that the forces of the "Phalanx" are far too weak to bring about any decisive advance. Besides visitors from Berlin and Darmstadt, one sees mostly only two or three Russian artists working at Munich, and it almost looks as if the "Phalanx" were destined to become gradually a kind of Russian colony of Munich art. Should this happen, the status of the Union would sink to that of all foreign colonies in European cities. The compatriotic and social element would soon preponderate over the artistic constituent, and probably displace it entirely. E. E.

PARIS. — The statue entitled *Mélancolie*, now reproduced, is the work of Mlle. M. A. Demagnez, a young pupil of Mercié's, who has been exhibiting at the Salon of the "Société des Artistes Français." The work has delicate and thoroughly feminine sentiment, and is distinctly praiseworthy, albeit the execution shows marks of indecision and inexperience.



"MÉLANCOLIE"

BY Mlle. M. A. DEMAGNEZ



THE RUSSIAN ROOM AT THE RECENT VIENNA SECESSIONISTS' EXHIBITION

There is certainly no lack of exhibitions just now. At Georges Petit's, following the display by the "Société Moderne des Beaux-Arts," in which MM. Lucien Monod, de Glehn, Prouvé, Fernand Khnopff (with two of his exquisitely penetrating symbolical *fantaisies*), Allan Osterlind (whose water-colour sketches of Spanish dancers were highly successful), Milcendeau, and others took part, came an exhibition by the "Société Internationale de Peinture et Sculpture," the chief co-operators being MM. Humphreys-Johnston, Bartlett (represented by a brilliant set of water-colours), Mlle. Delasalle, MM. Lorimer (his *Danse*, *Nuit de Lune*, and his *Pot-pourri* are delightful things, which have not won the recognition they deserve), Grmelund and Morrice, whose impressions of Venice, although somewhat too Whistlerian, are nevertheless enchanting bits of painting. Keen interest—an interest destined to result in something like disappointment for those who know the work of Lenbach thoroughly—was felt with regard to the three portraits by the illustrious German painter, one that of a lady, one that of the late

Minister, Dr. von Miquel, and another, one of the innumerable representations of the celebrated divine, Dr. Dollinger. Whistler also was represented. Two of his four examples were drawings which threw no new light on his prodigious talent: quite the reverse!

The other day I was invited by Mr. Charles Conder to a little *entresol* in the Rue Royale, pompously styled "La Maison des Artistes"—an *entresol* so small as barely to hold four visitors at one time—to admire some of his recent productions. Readers of THE STUDIO will not be surprised to learn that Mr. Conder has been highly successful with amateurs and people of refined taste generally. I was shown a truly delightful series of those fanciful productions in the form of fans for which the artist is famous. Nothing more exquisitely charming, nothing more ingeniously uncommon could be imagined. This little exhibition also proved, to those who did not know it already, that Mr. Conder is a genuine painter. He showed,

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among other things, a fancy portrait of Réjane in oils, revealing high qualities.

At Georges Petit's, too, we have had a display of new works by M. Antoon van Welie, several of whose canvases have been reproduced in THE STUDIO. There were forty canvases shown—portraits, pictures, wash-drawings, water-colours and pastels—wherein M. van Welie revealed himself to the Parisian public both as a portrait-painter of surest touch and vision and as an evoker of legends and a poet of the finest sensibility. M. Antoon van Welie is, indeed, an artist of so distinct a personality that I hope soon to have a further opportunity of dealing with him and his work.

The "Société Nouvelle de Peintres et de Sculpteurs" boasts three new members about whose abilities there is happily no question, namely, MM. J. E. Blanche, A. de la Gandara, and

Ignazio Zuloaga. The next exhibition by this group will be held at Georges Petit's from the 14th of March to the 2nd of April.

G. M.

VIENNA.—Last year eight of the chief lady artists and sculptors here made a new departure by having an exhibition at the Salon Pisko, all to themselves, of their works and those of invited lady artists; and this proved so successful that the experiment has been repeated this year, but with this difference that they have done their best to make it international, though few foreigners have responded. Among the lady artists in Vienna the most prominent portrait painter is Marie Müller, whose *Study of a Girl's Head* is very charming, the girl's dark wavy hair forming a beautiful background to the well-cut and finely depicted face. Her portrait of Austria's celebrated authoress, Marie Ebner von Eschenbach,



THE "TOOROP" ROOM AT THE RECENT VIENNA SECESSIONISTS' EXHIBITION



THE FINNISH ROOM AT THE RECENT VIENNA SECESSIONISTS' EXHIBITION

is not so pleasing, in spite of the fact that the likeness is excellent and the features well delineated and characteristic. One's attention is attracted to the hard hair, freshly crimped by the hairdresser's irons, instead of to the fineness of the drawing and painting of the intellectual face. Fräulein Josefine Swoboda shows us, in her picture of Count Wurmbrand in shooting costume, not only an excellent and speaking likeness but also a fine bit of colouring. Frau Olga Wisinger-Florian, a favourite here, sent several examples of her art, the finest of them representing fields and flowers. Her pictures are always charming, and among those exhibited, *By the Rivulet* and *Apple-trees in Blossom*, *Swans*, *Lilies*, and *A Peasant's Cottage* are the finest. Fräulein von Janda is also happy in her subjects, which include a water-colour drawing of the house in which Mozart composed "Figaro," and a glimpse of Aschach on the Danube in charcoal. Few of these exhibitors show signs of extravagance, either in depiction or conception. Eugenie Munk's contributions are all portraits. *My Mother*, and a portrait study, a girl in a reddish brown dress seated

on a red chair, are both worthy of mention. One of the most beautiful pictures here is *Rest*, by Clara Walther. The woman's face is very expressive of her fatigue, the long road bordered with poplars through the wood showing the way she has come. The sun shines down on the load, while the face of the woman is in the shade, and the rays tinge the greens from browns to yellows. *Three Gamins*, by Marianne von Eschenburg, deserve notice. The Ministry for Education has bought the *Study of a Girl's Head*, by Marie Müller, mentioned above, and many other pictures have also been sold.

We have pleasure in giving illustrations of several of the admirably arranged and charmingly decorated salons at the recent Secessionists' exhibition.

A. S. L.

BERLIN.—The Secession Society has arranged a winter exhibition illustrative of the arts of design. Hitherto but scant attention has been paid to modern German designers, and engravers, lithographers,

and exponents of other kindred arts have suffered greatly from neglect at the annual shows. It was, therefore, a happy thought to give prominence to them on this occasion, and thus do long-deferred justice. It is now, of course, universally recognised that the design, with the treatment of that design, are the most important factors in art production, and an attempt to challenge the verdict of the public on the subject was bound to be made sooner or later. The amount of success achieved by the present exhibition will be a very fair test of the extent to which true appreciation of good work has spread amongst the German people. As is always the case, the examples shown vary considerably in merit. Illustrations from the German comic papers at once attract attention. They are numerous and characteristic, and with them, of course, the general public is already familiar. The attention once won by the work of men such as T. T. Heine, Reinicke, Thöny, Georgi, A. Münzer, B. Paul, R. Wilke, F. Klinger, C. Schnebel, etc., appreciation may be gained for the more serious productions of such artists as F. Andri, L. von

Hofmann, L. von Kalkreuth, Max Klinger, Käthe Kollwitz, M. Liebermann, Emil Orlick, M. Slevogt, H. von Volckmann, and others like them. In the fine examples shown the apparent carelessness is really a token of the highest ability, for that they are real works of art no one competent to judge can deny. There is, indeed, often more expression, more individuality, in some slight ornamental design than in a carefully executed painting in oil, and the Exhibition now open will not have been held in vain if it lead to the recognition by the public of this one fact alone.

The "Kupperstick Kabinet" of the Royal Museum also held an exhibition of examples of modern engraving, which may be looked upon as to a certain extent supplementary to that of the Secession Society. Specially noteworthy were certain examples of French and English work acquired during the course of last year for this collection, including a number of beautiful etchings by J. McNeill Whistler, William Strang, and Legros; wood engravings by Nicholson and



THE SWEDISH ROOM AT THE RECENT VIENNA SECESSIONISTS' EXHIBITION



"VILLA D'ESTE, TIVOLI"

(See Budapest Studio-Talk)

BY KÁROLY TELEPY

Fletcher; line engravings by Henriquel, Dupont and Gaillard; reproductions by Waltner; lithographs by Manet, Lautrec de Toulouse, Lunois, Signac, Rivière, Fantin Latour, Redon, Gandara,



"CORPUS CHRISTI DAY"

(See Budapest Studio-Talk)

BY HUGO POLL



"OLD PEOPLE"

BY JÁNOS VASZARY

and many others. Their appearance here is a proof of the zeal with which the direction is endeavouring to make the collection thoroughly representative of modern work.

The direction of the Royal Museums also scored a considerable success at the opening of the new building containing the treasures acquired in the excavations at Pergamon, which are arranged in a very satisfactory manner. The day of the opening was that on which the last Hohenzollern-statue in the Siegesallee of Berlin was unveiled in the presence

of the Emperor, who had graciously invited all the sculptors who had aided in the production of this street of monuments. In the address given on that occasion to those who had endeavoured to carry out his Imperial instructions, the Emperor made an attempt to express his views on what should be the aim of modern art production. What his Majesty said in condemnation of modern taste in a mere after-dinner speech must not be taken too seriously as an enunciation of a programme of policy in matters of art. It is, indeed, a pity that the newspaper press took up his Majesty's words as it did. The comments upon

what he said were many of them simply absurd, and the energies of the writers should have been reserved for more serious matters.

BUDAPEST. — A highly interesting experiment was seen in the recent Exhibition of the "Iparművészeti Társulat," or Industrial Art Society. Professor P. Horti and István Gróh, commissioned by the Minister of Commerce, visited numerous provincial towns, and gave the local potters instruction, with the object of improving the form of their



"MARKET SCENE"

BY COELESTIN PÁLLYA



POTTERY-WARE

BY P. HORTI AND ISTVÁN GRÓH

ware and imparting a more artistic touch to their glazing and decoration. By this means the decay in the potters' industry which seemed impending was happily stayed. The old, popular shapes were preserved in the vessels, and the effect of these was heightened by the aid of more modern methods of glazing and painting. The result is satisfactory beyond all expectation, for the examples of peasant-pottery displayed at this Exhibition simply astonished and delighted all beholders. Despite the simplicity of their material and the primitiveness of their method, many of these specimens are of the highest artistic merit.

At the Winter Exhibition Béla Grünwald's picture, *In the Hills*, impressed one most favourably by its powerful brush-work and brilliant colouring; Hugo Poll's *Corpus Christi Day* is somewhat dry in technique, but the types are admirably chosen, and altogether the picture faithfully suggests the festal atmosphere of the great *fête* day. János Vaszary's *Old People* is quite masterly from the technical point of view, and full of character to boot. The market scenes by Coelestin Pállya are instinct with artistic charm, while Ignác Ujváry's landscapes reveal, as ever, fine sensibility and great power of brush—notably *A Widow's Courtyard*, which, with its elder-tree in bloom under the joyous sunlight, is thoroughly typical of his admirable style. Károly Telepy, the *doyen* of Hungarian painters,

contributed more of his Italian reminiscences—works remarkable, as is their wont, for solid technical qualities and effective composition. Other works at this Exhibition demanding special notice were



POSTER

BY G. VIOLLIER

(See Geneva Studio-Talk)

Abraham's Sacrifice, by Károly Ferenczy; a collection by Adolf Fényes, and several small sculptures by Ede Teles, Jozsef Damkó, and Miklos Ligeti.

A. T.

GENEVA.—The "Société Suisse d'Affiches Artistiques" recently held an exceedingly interesting exhibition of artistic posters executed by its members. This Society, which is of recent date, was organised in 1899, at the suggestion of Mr. Viollier, an artist whose contributions to the comic illustrated papers here have gained for him a well-merited fame. By the indefati-



POSTER

BY BENDERLY



POSTER

BY G. VIOLLIER

gale zeal of its manager, Mr. Saxod, and the rare talent of Mr. Viollier and the group of artists he has gathered round him, the Society has already done not a little to stimulate in the public a taste for the artistic poster. The Society is composed exclusively of Swiss artists, who share the profits of the work done, and in many cases they have admirably succeeded in applying the art of the poster to essentially Swiss subjects.

The posters brought out by the Society furnish sufficient evidence that the Swiss artist is by no means behind-hand in this form of art, and that while maintaining a high standard of excellence in

his work, he is thoroughly alive to the requirements of the poster as a means of artistic appeal to the popular imagination.

Amongst the most interesting and effective specimens of the work exhibited, special mention deserves to be made of Bastard's *Ranz des Vaches*, Baud's *Savonnerie*, Vautier's *Hotel - Pension*, Forestier's *Golf*, *Chanson Française* and *Rallye Sport*, Dunki's *Heraut* and Viollier's *L'Avaré*, *Le Lys* and *Odier*. The *Ranz des Vaches* is an altogether happy and successful achievement, in every detail of it, a fitting accompaniment to that song of Alpine pastoral life so dear to the Swiss peasant.

There can be no doubt that the Société Suisse d'Affiches Artistiques is destined to accomplish for Switzerland what similar societies have done for other lands. It is in possession of the largest lithographic press in the country, by means of which it brought out recently a fine Album of drawings, by some of the best Swiss artists, of sites and aspects of Geneva, past and present.

R. M.

DRESDEN.—Klinger has recently finished a female bust in Parian marble and a bronze statuette of an athlete. The last-named figure stands about three-quarters of a yard high, and has the peculiar charms of a sketch. In order to fix the attention on his principal object, which was to display the powerful muscular build of the man, the artist has neglected finishing all details of the head. The way the eyes are treated seems to me very happy, as one feels the mark of the worker's hand. The whole surface of the bronze has been generally less polished and finished off than is usual with Klinger, thus strengthening the impression that we have a sketch before us, and not a work of art pushed to its last stage, which leaves nothing to our imagination.

A year ago the local sculptors, all but two, united in a public complaint to the effect that they were being neglected, while the work of Belgian and French artists were bought at great cost for the Museums, etc. A wail of this kind is always tactless; besides, it was unwarrantable, for, thus challenged, State and Municipal authorities soon disclosed the fact that more than half a million (in our money, of course) had, within the space of a few years, been devoted to promote the Dresden

School of Sculptors. Since then the City has voted a new allowance of 20,000 marks a year. It is to be reserved for the purchase of bronzes and statuettes by Dresden sculptors.

The death of Friedrich Preller, jun., has been more of a loss, perhaps, to Dresden Society than to Dresden Art. Even with those who received his paintings with cold respect only, his personality excited admiration and love. Preller's misfortune was to be the son of a famous man. The elder Preller, also landscape painter, and praised by Goethe, well expressed the ideal of his time. His classical compositions—for example, those illustrating the *Odyssey*, now at Weimar—were truly "modern" in their day. But this style he impressed upon his son; and he abided by it, notwithstanding the changes in our sentiments that have transpired in the course of the last forty years. At his death one of Preller's last paintings became the property of the Dresden Gallery, where it hangs as a welcome addition, but as a memento of a past taste.

Preller was a member of the Academy, and that body has chosen as his successor Eugen Bracht, who gained his reputation a generation ago in Dusseldorf, and had recently settled at Berlin. Like Preller, he will hold the Chair of Landscape Painting at the Academy Art School. Bracht is a painter of Oriental scenery, and sixty years of age. However much one may admire him in his proper sphere, it is to be regretted that the duty of instruction has not devolved upon some painter more in feeling with the modern art of landscape.

The second International Exhibition recently closed its doors after an exceptionally successful half year. Works of art to the value of £25,000 have been sold: for example, out of over 50 pictures by the Glasgow School only eighteen remained unsold, while in the department of drawings, water-colours and prints, more than 60 per cent. of all works exhibited found purchasers. The attendance throughout was satisfactory, too.

H. W. S.

REVIEWS

Japan: a Record in Colour.—By MORTIMER MENPES. Transcribed by DOROTHY MENPES. (London: A. & C. Black.) Price 20s. net. This is not a globe-trotter's account of his travels nor a guide-book. It is essentially a book of impressions—impressions made upon a receptive mind, well and broadly attuned to the things and ways of art.

When Mr. Menpes talks upon the Living Art of Japan he touches upon a subject of vital interest to us in the West. A nation may produce many pictures and many works of artistic value, but at the same time, as a nation, it may not be possessed of those essentials which give it the right to be called an artistic one. In Japan "the artistic sense is shared by the peasant and the prince, as well as by the carpenter, the fan-maker, the lacquer-worker, and the stateliest *daimio* whose line dates back to the creation of things." Mr. Menpes rightly says that we should not hold the Japanese responsible for the artistically degraded work with which they flood the Western markets. The degradation comes wholly from Western influence. So long as we are blind to the beauties of Japanese work, and insist, as we do, on buying vulgar, tawdry objects, so long will that evil influence be felt. In the chapter upon "Painters and their Methods," there are some interesting and valuable hints to workers in the West, and in that upon "Placing," Mr. Menpes values the instinct which the Japanese as a race seem to possess, and which enables them to give the correct balance to compositions, whether in painting, decoration of a room, or tree planting. The illustrations in colours, with which the book is prodigally filled, represent the author's work, sometimes at its slightest and sometimes at its best. Many of the drawings are worthy of a more exact rendering than is possible by the process employed; and we cannot but feel that if the author (or the publisher) would be content to reproduce fewer illustrations by a process which would do fuller justice to them, the result would be in every respect more admirable and satisfactory. But as the general public prefer quantity to quality, it might not pay so well.

The Brothers Dalziel. A Record of Fifty Years' Work.—(London: Methuen.) Price 21s. net. From the days of Bewick, whose *Book of British Birds* was first published in 1797, the mass of magnificent wood engraving which has been executed will remain in history as one of the most distinctive phases of art of the late Georgian, and still more particularly of the Victorian period. Among the prominent engravers of that time, the names of George and Edward Dalziel will always stand pre-eminent, not only on account of the large amount of illustration executed by them, but also, and more especially, because of its persistent excellence.

The story of their lives and labours is a record of faithful work, well conceived and nobly performed. It is a chapter in the history of England's art of which they have reason to be proud. Asso-

ciated in work with such men as John Leech, Frederick Walker, Sir John Tenniel, George Cruikshank, Richard Doyle, Sir John Gilbert, D. G. Rossetti, Sir J. E. Millais, Sir J. Noel Paton, A. Boyd Houghton, Frederick Sandys, G. I. Pinwell, and others of equal eminence, their reminiscences are of a particularly interesting character, and their book is eminently readable.

English Villages.—By P. H. DITCHFIELD, M.A., F.S.A. (London: Methuen & Co.) The many points of interest connected with villages and village life, the relics which remain here and there of Roman, Saxon, and Norman times, the manor houses, the parish churches with their stores of records and remains of a bygone time and art, the village sports and pastimes, the superstitions and folklore, all are matters of deep interest to the intelligent observer. Mr. Ditchfield, in his charming little book, has done a good work in bringing together, in an entertaining manner, much useful and interesting information upon the subject, and we cordially recommend the volume to our readers.

The Cloister and the Hearth.—By CHARLES READE. Illustrated by M. B. HEWERDINE. (London: Chatto & Windus.) Price 10s. 6d. net. A good book deserves good paper, good finishing and a good binding, and this edition of Charles Reade's great novel has been worthily treated in all these essentials. The numerous photogravure and other illustrations supplied by Mr. Hewerdine show much research in matters of mediæval costume and other details, and add materially to the excellent appearance of the volume.

The Essays of Elia.—By CHARLES LAMB. Illustrated by A. GARTH JONES. (London: Methuen.) Price 10s. 6d. We are sometimes apt to resent new editions of old books, and particularly so if they betray any falling away from the earlier standards of excellence. Fortunately, however, for our peace of mind, the new robing of old friends has of late been conducted with unwonted decorum. *The Essays of Elia*, as they now appear, printed in fine, large type upon a substantial paper, and decorated with illustrations by so powerful a draughtsman as Mr. Garth Jones, are in every way acceptable.

Böcklin, Henri Mendelssohn. Geisteshelden Band 40. (Berlin: Ernst Hofmann.) Price 2s. 6d. —This study of "the great untruth-teller," as Böcklin has been styled, is less a biography than a monograph. It is wanting in those small personal details that set the man before us; it aims rather at presenting the artist in relation to his time. Arnold Böcklin represented the new movement towards the ideal which is more consonant

Awards in "The Studio" Prize Competitions

with the mystic bent of Germany than the close following of Nature of the *plein-airists*. His principle was rather to store the memory with material for the imagination to work on, than to draw direct from Nature. What his influence may be is not easy to forecast: he is an inspiration to young Germany, yet he is one of the least imitable of painters. He has much in common with Watts—decorative treatment, idealism, poetic symbolism—but he has a larger following, for German art of to-day has made him her standard-bearer.

The Poems and Songs of Robert Burns. One volume. With photogravure frontispiece and title-page from drawings by Edmund J. Sullivan. Limp lambskin, 3s. net; cloth, 2s. 6d. net.—*The Pilgrim's Progress*. By JOHN BUNYAN. With illustrations by Edmund J. Sullivan. Two volumes. Limp lambskin, 3s. each net.—*The Complete Poems of John Milton*. With photogravure frontispiece and title-page by Edmund J. Sullivan. One volume. Limp lambskin, 3s. net; cloth, 2s. 6d. net. (London: George Newnes, Ltd.)—This new series of reprints of famous classics, of which the above form the vanguard, will be welcomed by readers who love a well-illustrated, well-printed and daintily-bound volume of a size, weight and shape suitable for carrying in the pocket. Admirers of Mr. Edmund Sullivan's virile art will find him at his best in the powerful drawings contributed to the series, those illustrating "The Pilgrim's Progress" being especially noteworthy.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XI.)

SCHEME FOR THE ENCOURAGEMENT OF ART IN ADVERTISING.

The FIRST PRIZE (*Twenty Guineas*) has been awarded to *Kit* (Charles Kingsley Cook, 14, Heywood Street, Bury, Lancashire).

The SECOND PRIZE (*Ten Guineas*) is divided between *O. B.* (Oscar Binder, 42, Upper Bedford Place, Russell Square, London), and *Nelson* (Charles E. Roe, 102, Hambalt Road, Clapham, S.W.).

The THIRD PRIZE (*Five Guineas*) is divided between *Pan* (Fred H. Ball, 20, Wilmington Square, London, W.C.), and *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Honourable Mention is given to the following:—*Shamrock* (Miss F. H. Edgeworth Sanderson); *Opus* (Arthur B. Waller); *Romano* (D. H. Smith);

Shoda (Percy John Wright); *Ali Shardie* (Alexander Gascoyne); *Meets* (Mrs. A. V. Whishaw); *Isca* (Ethel Larcombe); *Vere* (Elsie M. P. Knight); *King Arthur* (A. R. Laird); *Dickens* (Alfred G. T. Land); *Nightbird* (H. Reitz); *Ivy* (Ivy M. James); *Rev* (Mary M. Falcon); *Bloom* (T. A. Cook); *Yama* (G. W. Mason); *Archer* (A. English); and *Tuffy* (J. Staniforth).

(A XV.)

As no good work has been sent in for this competition, the prizes are withheld.

(A XVII.)

The FIRST PRIZE (*Seven Guineas*) is awarded to *Nightbird* (Hans Reitz, 7, Wharton Road, West Kensington, London).

The SECOND PRIZE (*Three Guineas*) to *Pan* (F. H. Ball, 20, Wilmington Square, London, W.C.).

A THIRD PRIZE (*Three Guineas*) has been added, and given to *Fitz* (Denis D. Fietzsims, 17, Lily Terrace, Canning Road, Wealdstone, Harrow).

Honourable Mention is given to *Chat Noir* (Alfred Leete), and *Gemini* (A. M. Appleton).

(A XX.)

The FIRST PRIZE (*Three Guineas*) is awarded to *Cleon* (Stanley Ramsey, Oak Lodge, Benhill Wood Road, Sutton, Surrey).

The SECOND PRIZE (*Two Guineas*) to *Gleeson* (C. J. White, "Midland," York Road, King's Heath, Birmingham).

Honourable Mention:—*Brush* (Percy Lancaster); *Lang Toun* (George Mitchell); *Gleniffer* (George A. Johnston); *Ali Shardie* (Alexander Gascoyne); *Craftsman* (George Wilson); *Jacques d'Outremer* (Jacques Housez); *The Blizzard* (William Hector Reed); *Quest* (E. O. Lansdowne); *Sphinx* (Charles A. Battie); *Alcyone* (A. J. Madeley); *Fifer* (Harry P. Maiden); and *B. M. T. C.* (C. H. Smith).

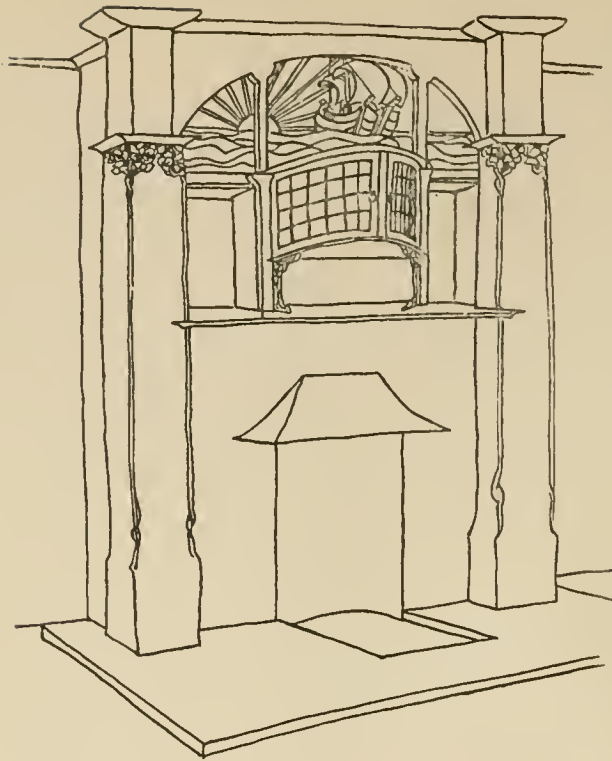
(B XIII.)

The FIRST PRIZE (*One Guinea*) is awarded to *Isca* (Ethel Larcombe, Wilton Place, Exeter).

The SECOND PRIZE (*Half-a-Guinea*) to *Pooscat* (Mrs. Ida F. Ellwood, 26, Cedar Road, Cricklewood, London, N.W.).

Honourable Mention:—*Isca* (Ethel Larcombe); *Black Spear* (Marjory Parker Rhodes); *Ali Shardie* (Alexander Gascoyne); *Brush* (Percy Lancaster); *H. O. D.* (Miss H. O'Donnell); *Trebor* (E. Robert Brewer); *Undine* (J. Corrie Derrick); *Romano* (D. H. Smith); *Alige* (Alice E. Newby); *Gourmand* (S. Calder); and *Patroclus* (W. A. Stewart).

Awards in "The Studio" Prize Competitions



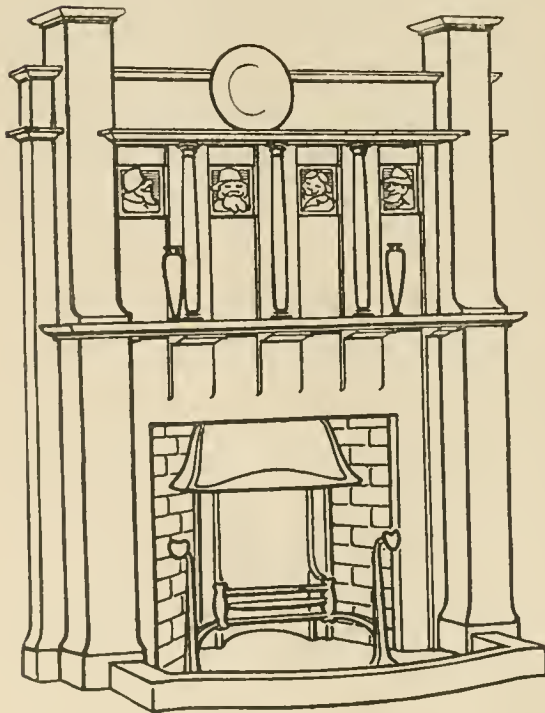
FIRST PRIZE (COMP. A XX)

"CLEON"



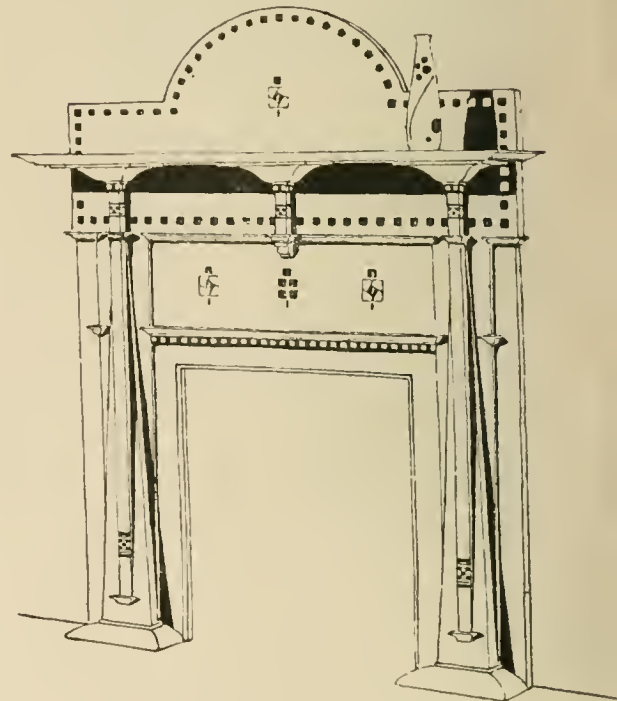
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"BRUSH"



SECOND PRIZE (COMP. A XX)

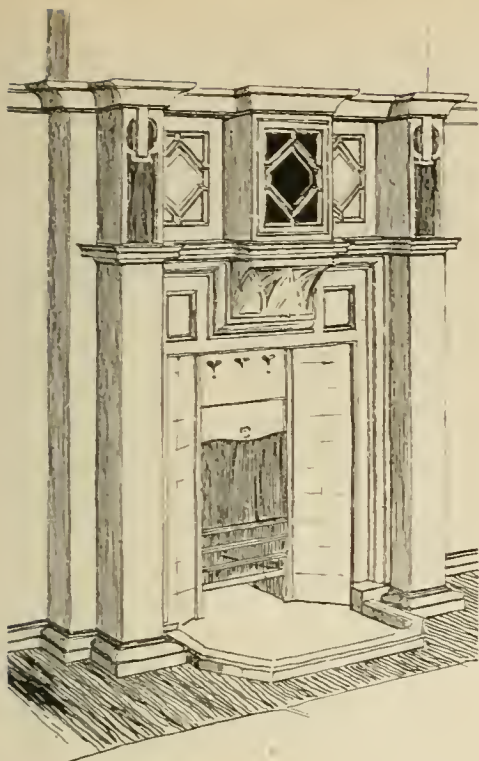
"GLEESON"



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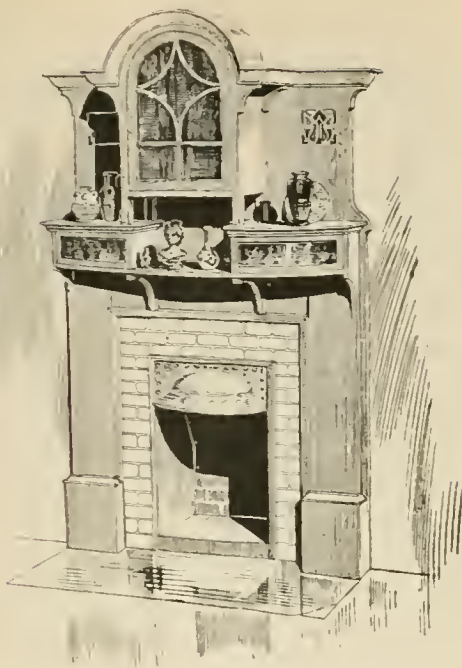
"LANG TOUN"

Awards in "The Studio" Prize Competitions



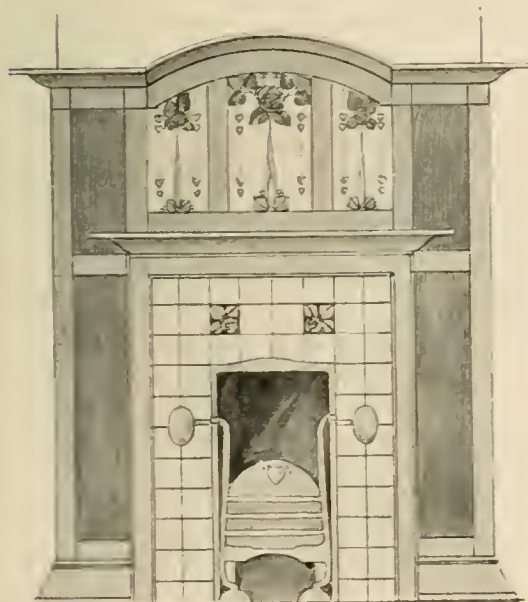
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"GLENIFFER"



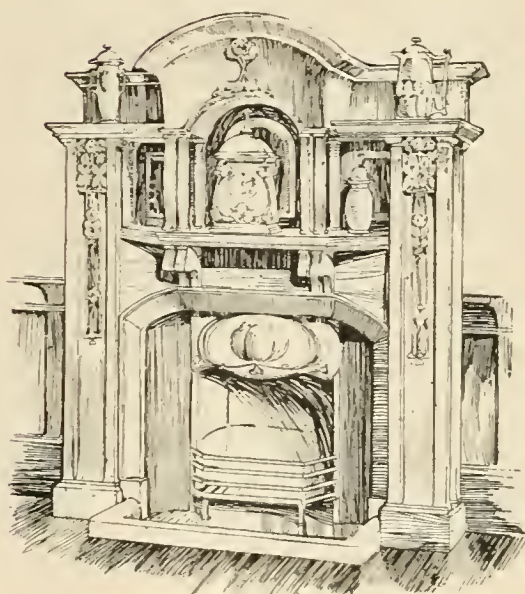
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"JACQUES D'OUTREMER"



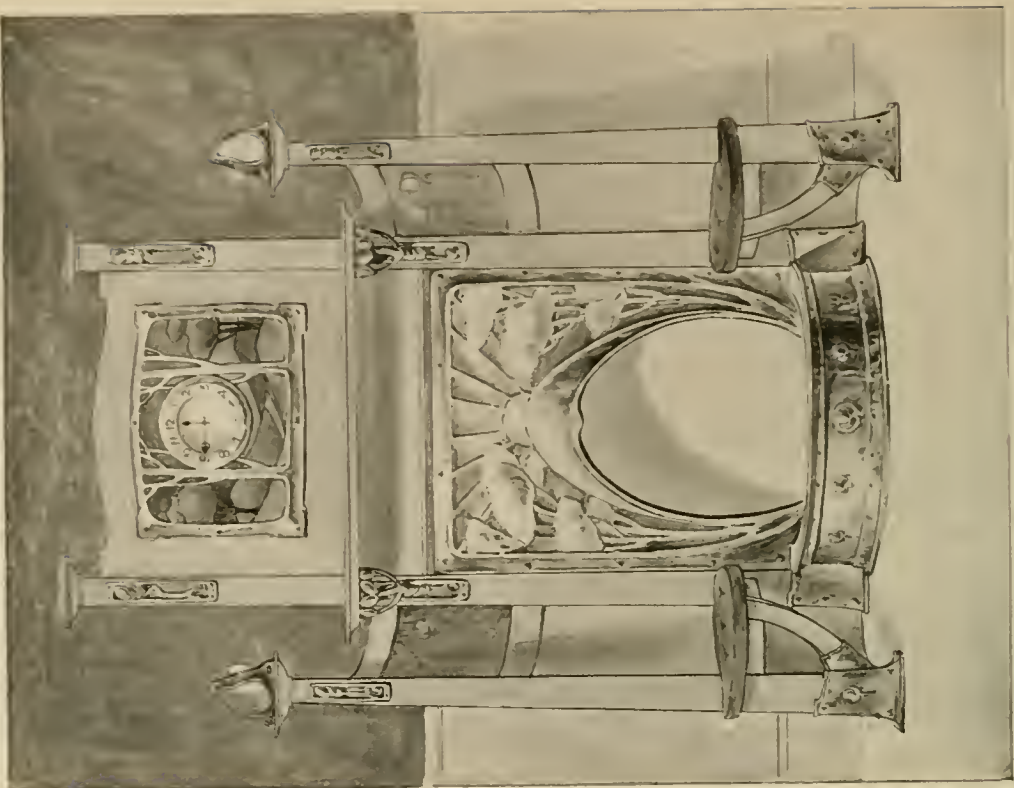
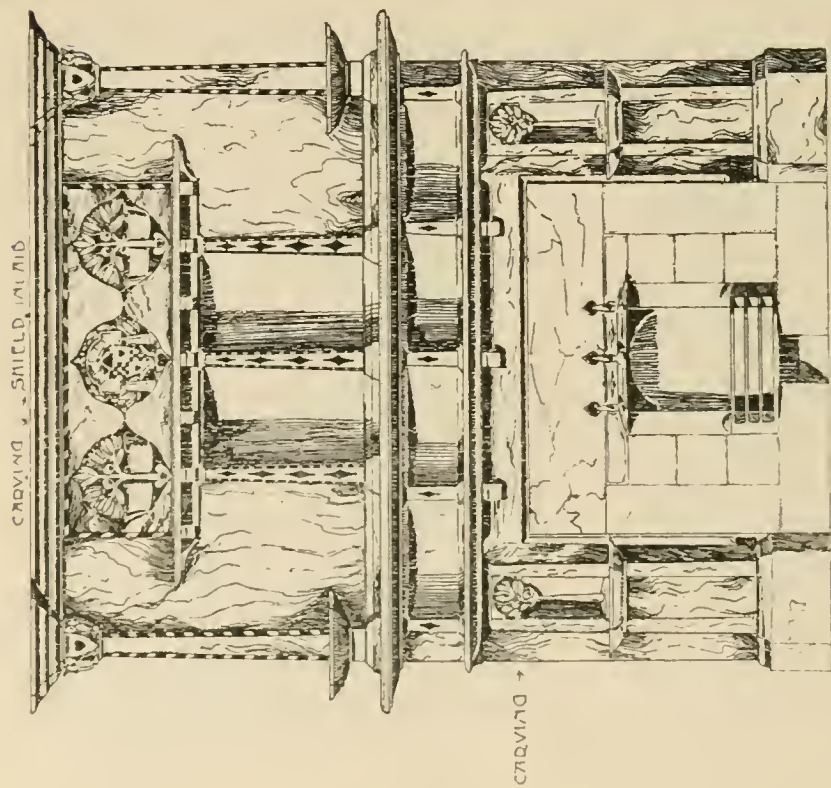
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"ALI SHARDIE"



HON. MENTION (COMP. A XX)

"CRAFTSMAN"



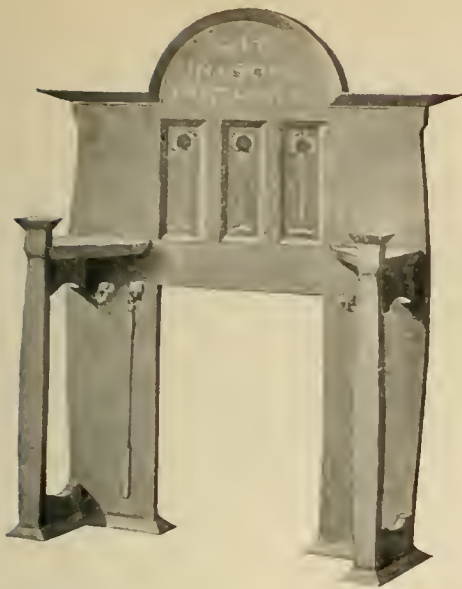
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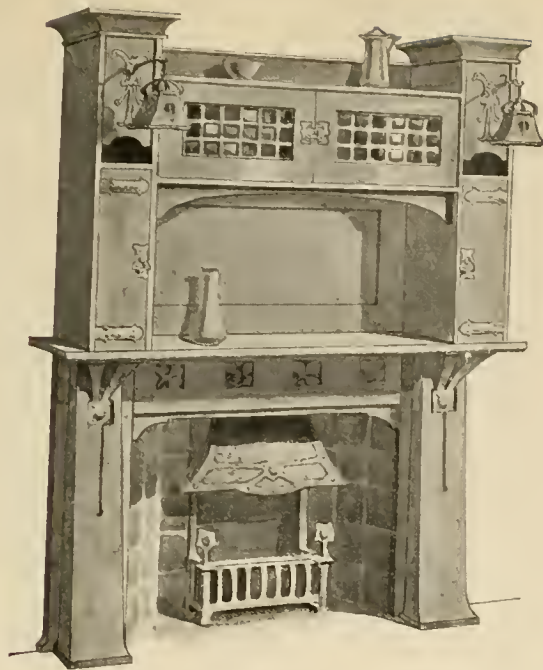
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Awards in "The Studio" Prize Competitions



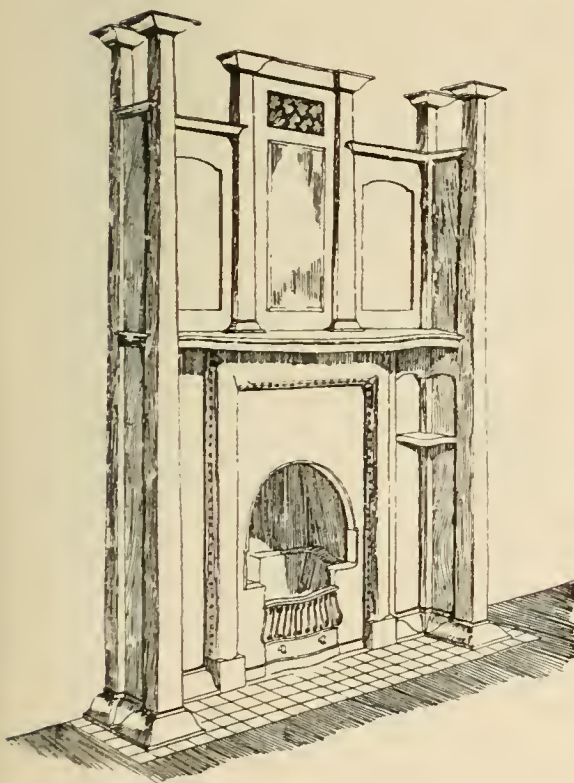
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"FIFER"



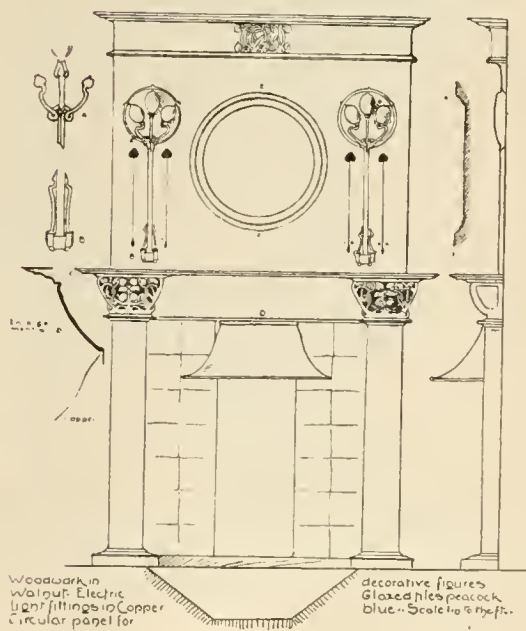
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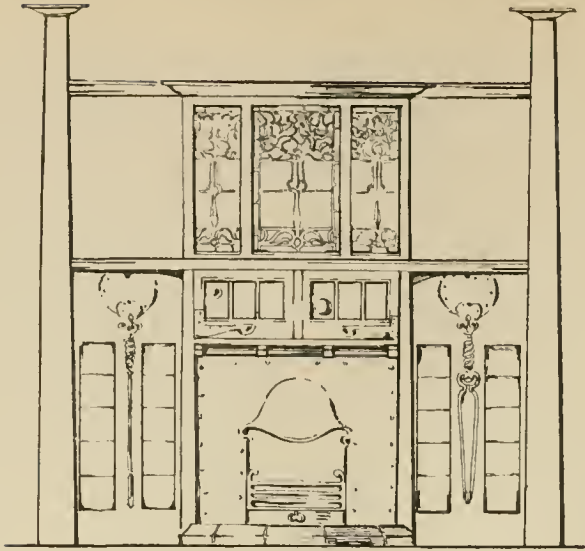
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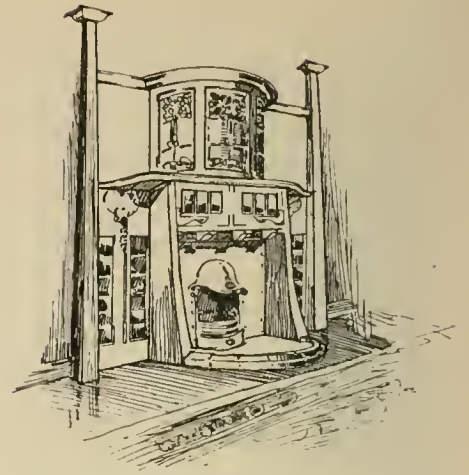
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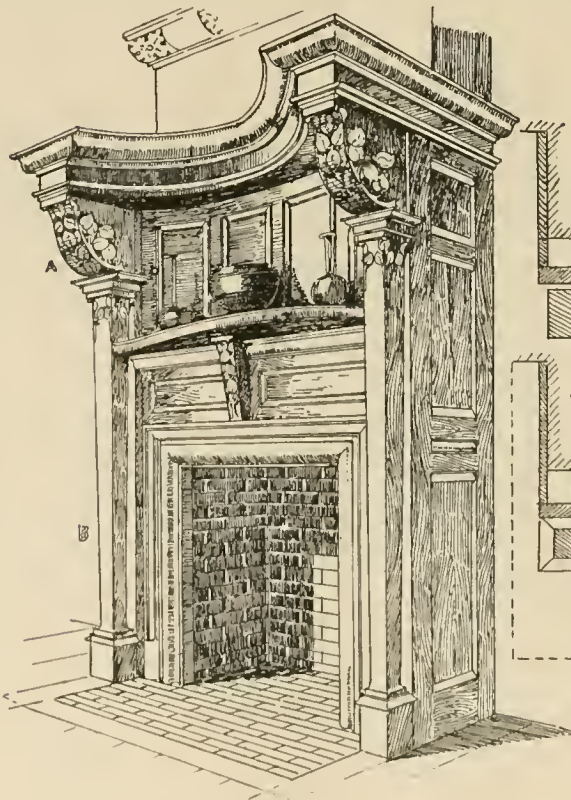
Awards in "The Studio" Prize Competitions



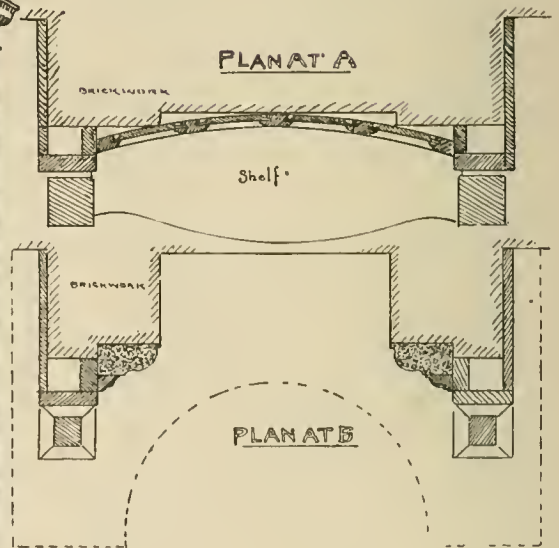
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"THE BLIZZARD"



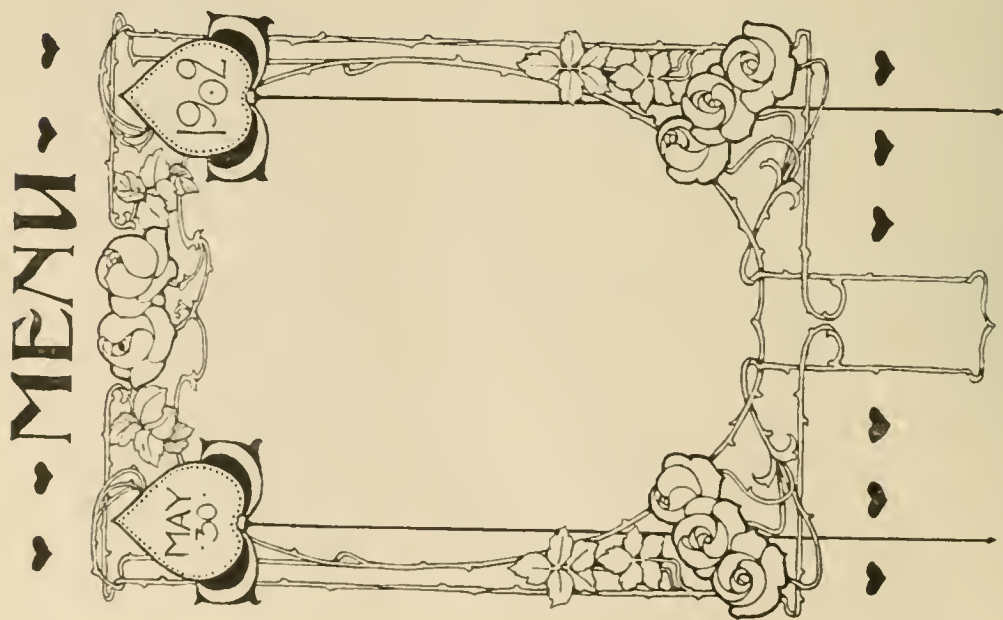
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"QUEST"

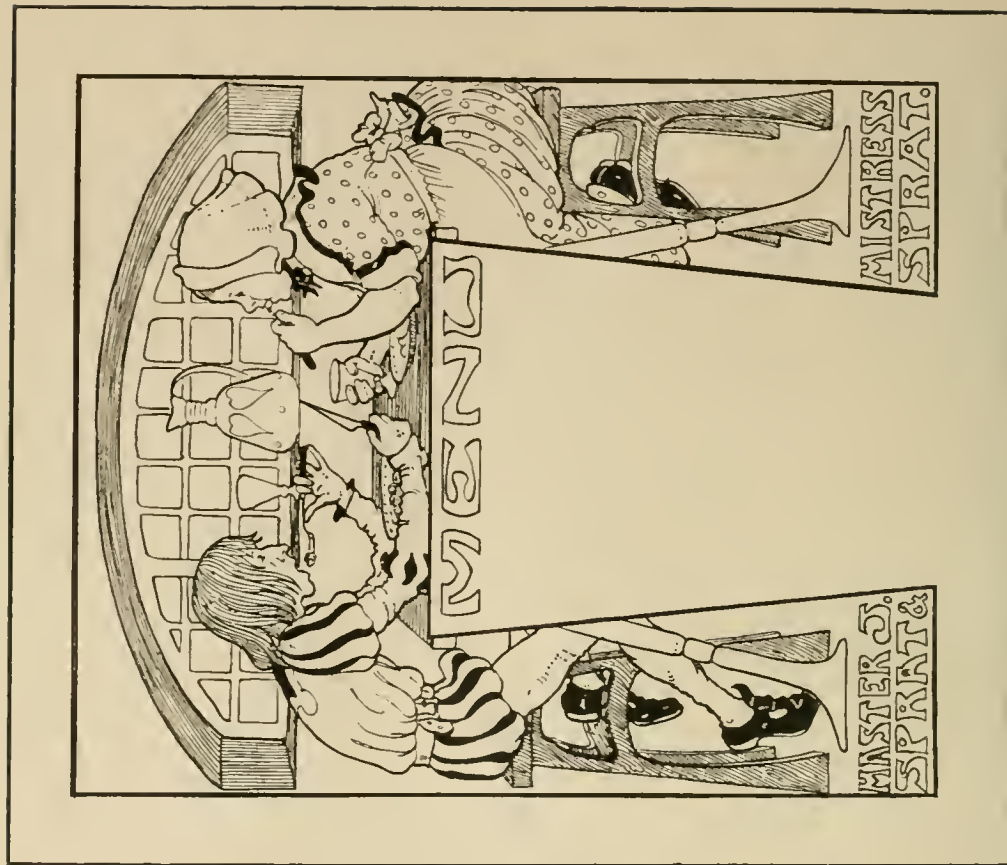


FIRST PRIZE (COMP.
B XIII). "ISCA"



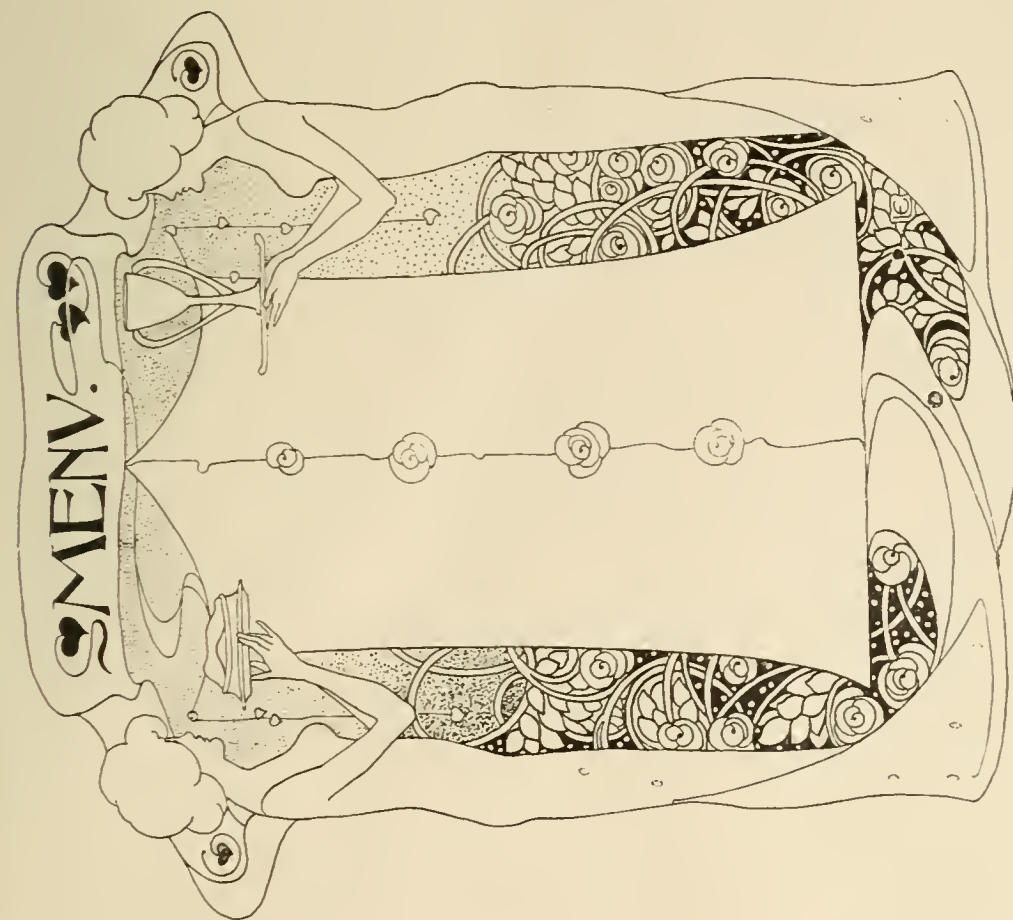
SECOND PRIZE (COMP. B XIII)

"FOOSCAT"



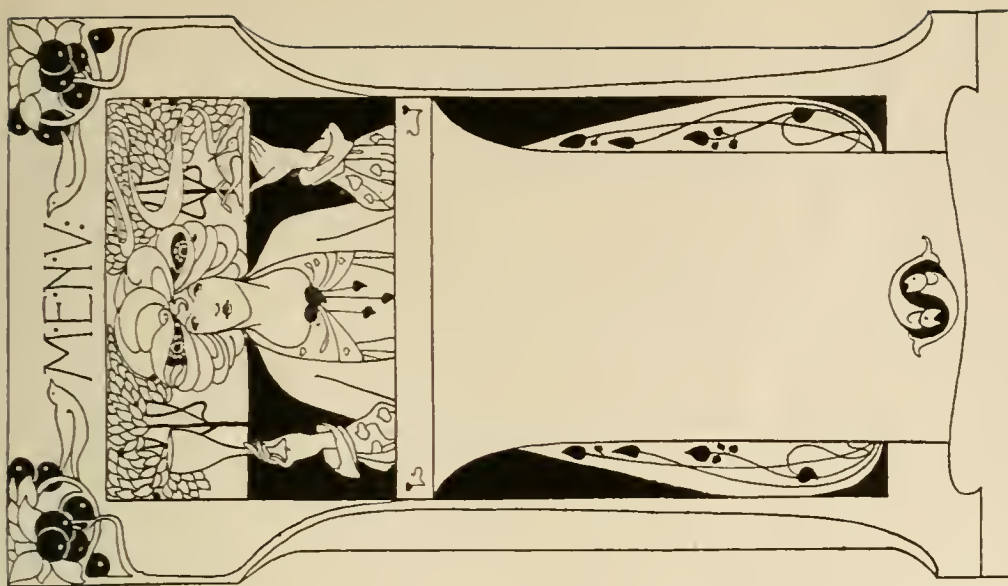
HON. MENTION (COMP. B XIII)

"BLACK SPEAR"



HON. MENTION (COMP. B XIII)

"ISCA"



HON. MENTION (COMP. B XIII)

"ISCA"

THE LAY FIGURE ON REALISM IN ART.

"You talk of realism," said the Journalist to the Critic, "but, then, what is realism? Is it, like the humble art which I follow, a representation—a truthful representation, let us say—of things seen broadly and boldly?"

"No," answered the Critic, "realism in art is something more than that. In Shakespeare's Oberon and Titania there is as much realism as you will find in Bottom the Weaver and his companions. To be sure, it is very different in kind, but realism it is, for all that. The Weaver and his comrades belong to the world we live in, while Oberon and Titania are mythical beings that Shakespeare enables us to accept as real in their own way. Even in the glare of the footlights, and in sharp physical contrast with the uncouth artisans, we do not think it odd that they should appear before us in corporeal shape, and speak such exquisite poetry. Their realism is a thing of faultless accord between the conception and the representation of their enchanted humanity."

"From that point of view," said the Man with a Clay Pipe, "there is as much realism in a Raphael *Madonna* as in a village wench of Rembrandt's genius?"

"Certainly," replied the Critic. "It is a realism different in grip, different in aim, in poetic significance; but if Raphael's *Madonna* were not radiant with her motherhood, how could she win her way into the household heart of every generation? Her realism is what Raphael intended it to be, and we call it idealism only in order that we may denote the difference between it and sterner kinds of the same great quality."

"Yes," said the Reviewer, "but you must not forget that of realism pure and simple there is not a trace in the works of men of genius, for men of genius represent themselves as well as their subjects—give us their own greatness of spirit within their subjects. They do not look out upon life and the world in an impassive, unmoved manner. They work under the guidance of strong emotions, and their mental and temperamental endowments are transforming agencies during the act of representing the facts of life. This is what young men of the realistic school forget. They talk of their realism as though it were an exact counterpart of something seen. Odd that they should thus take pride in abasing themselves to the level of a looking-glass or a camera!"

"Well said!" cried the Man with a Clay Pipe. "I have often felt that all true art must be real as well as ideal, ideal as well as real."

"You'll remember, no doubt," said the Critic, "the quite modern dictum in which Aristotle sums up the function of the poet, of the imaginative artist? That function, he says, is not to tell us what actually happened, for that is the real business of history; it is to tell us what might happen, and what is possible according to likelihood and necessity."

"Likelihood and necessity?" queried the Journalist. "The meaning, please."

"Perhaps an illustration may bring out the meaning," returned the other. "Think of the mailed knight in Burne-Jones's *Briar Rose*, and then ask yourself why he is a failure in art. It is because that knight achieves something in complete antagonism with his want of character and of manhood. The delicate creature is not a knight at all: he is a dream-vision, a shade within a suit of armour; he is not half so capable of mischief as a thorn guarding the roses. How then can we look upon this armoured sexless thing as a manly, chivalrous adventurer?"

"You exaggerate, I think," said the Man with a Clay Pipe. "Burne-Jones acted wisely when he kept his dramatic effect subservient to his decorative impression. Still, I think I catch your point. Artists are free to people new worlds for us, but the actions of their *dramatis personæ* must be in strict accordance with their delineated character and with their physical appearance of strength or weakness."

"How else can there be illusion in works of imagination?" the Critic asked. "It is impossible to look at such a work from the point of view chosen by the artist, if the work itself is at variance with that point of view. The representation viewed in relation to its subject must be profoundly consistent, admirably probable, full of verisimilitude. Then it matters not if the subject comes to us from real life, or from such a visionary world as Gulliver travels in."

"I think, then," said the Reviewer, "that realism may be best defined as that satisfying consistency which should always exist between the subject chosen and every part of its representation."

"And note," remarked the Critic, "that an artist who misses that consistency deserves to be called eccentric. He makes so many unwarranted calls upon our credulity that we feel inclined to jeer at the liberties he takes both with us and with his art."

THE LAY FIGURE.



Siegfried Act. Sc 2

"THE WANDERER" FROM THE DRAWING BY CHARLES ROBINSON.
COPYRIGHT OF "THE STUDIO."

THE ART OF M. LUCIEN SIMON. BY GABRIEL MOUREY.

AMONG our modern French artists there are, to my thinking, few who display more conspicuously than M. Lucien Simon certain of those qualities which may be regarded as the most precious a modern painter can possess: clearness, striking independence of vision, spontaneity and truly prodigious freedom of execution—in a word, the gifts of plastic perception and expression in all their fulness. Not one of his canvases but reveals an absolute unity between the eye of the artist and the hand of the executant, the closest cohesion between the feeling of the man and the technique of the painter.

M. Lucien Simon is a masterly realiser. Precise and sober, energetic and sane, he knows exactly what he desires, and whither he is going; one imagines him armed with a firm will, ever conscious and conscientious, ever master of himself. He is one of the strong: strong in his portraits, as in his *scènes de mœurs*, strong in his types and his characters, in everything passionately devoted to truth, simple and direct. He is endowed with the courage that enables him to look Nature in the face, and to confront life as it is, immediate contact with reality having no terrors for him. He knows nothing of the languors from which so many artists suffer nowadays; he is proof against the seductions of those complexities which work such ravage among his fellows, and he has preserved himself from all contagion of the sort by patiently studying his own faculties, while keeping strictly aloof from external influences. The glamour of easy success has failed to lure him from the path his heart and brain had chosen; and for this he must be admired and congratulated.

It follows that his work is marked by complete unity and a clear and logical spirit. In composing his pictures his first thought has been to simplify and to balance; exceptional spectacles do not concern him at all. His main object has always been to produce a strong and deep impression of nature and of life, with exactness and precision. As for the artist—his joys and sorrows, his mode of life, his moral self—you will look in vain for any trace of such things in these canvases. He keeps himself absolutely apart—one might almost say absent—from them; the more deeply to move us he hides his emotions. Unlike so many others who, by design or by accident, or because they cannot do otherwise, make a parade of their sensibility, he studiously conceals his inner self. For this reason his art appears to me as impersonal as that of Gustave Flaubert.

His portraits, his studies of *bourgeois* life, his Bohemian scenes, are all absolutely authentic



"VIEILLE"

FROM A WATER-COLOUR BY LUCIEN SIMON

documents—"tranches de vie" or "bits of life"—as we used to express it years ago—palpitating with vitality. The models he chooses are surely good enough to stand by themselves, without being clothed in the garb of fancy. It suffices that they are real; and we may well be content that the artist has elected to show them to us just as they are, just as he himself has seen them, with their true gestures, their true character, in their true surroundings, and in their special atmosphere. In carrying out this task which he has imposed on himself—or rather, which has been imposed on him, in the first place by his temperament, and secondly, by the direction his labours have taken—M. Lucien Simon combines with a sure method and a bold fancy for experiment the qualities of an enlightened psycho-physiologist. For this reason his work will appear to some people coarse and exaggerated, while others will be shocked at the keenness of his

drawing, and the unswerving fidelity of his brush. There is nothing astonishing in this. Others, again, will blame him for being cruel, for pursuing his investigations too far, and will regret not to see him—gifted as they know him to be—devote his talents to the representation of the brighter side of things. Instead of that wild, brutal, grimacing, half-animal Brittany, whose strange coarse nature, haunted by superstitions, hostile to progress, mentally rudimentary, he probes with a perspicacity so penetrating, why does he not show us a comic-opera Brittany, with bright costumes and joyous scenery! In truth there are sad realities in plenty; but there are genial realities too, which bring a smile of satisfaction to the lips of those who taste them—acidulated and digestive realities leaving an agreeable flavour on the palate! Why then does not M. Lucien Simon manufacture artistic bon-bons of this sort? At present he simply gains the





PORTRAIT OF MME.
AUBRY-LECOMTE BY
LUCIEN SIMON



"MATERNITÉ"

FROM A PASTEL BY LUCIEN SIMON

suffrages of an enlightened minority, whereas, if he chose, he could have the fashionable crowd rushing sheep-like to gaze on his pictures, and displaying the enthusiasm they now display over the masterpieces of MM. Jean Béraud, José Frappa, and others! If only, continue these delicate, sensitive souls, there were some moral lesson to be learned from these realistic representations of truth; if only they aroused some sentiment, some poetical emotion. But, no; M. Lucien Simon is austere and honest, and his high qualities as a painter, his wonderful executive talents, are only relatively pleasing. Art which



"LE CIRQUE FORAIN"

BY LUCIEN SIMON



Studio
of
the
Globe



"LES MARGUILLIERS"

BY LUCIEN SIMON

people can't enjoy, art which people don't make a fuss about, is not art at all!

M. Lucien Simon shrugs his shoulders, and goes on with his work. Nothing disturbs his serenity, or affects the sort of indifference with which he *seems* to regard the things about him: for this coldness is merely apparent, and hides an ardent sensitiveness, a soul full of passion, and nerves always a-quiver. The name of Gustave Flaubert occurred to me a moment ago in this connection. However arbitrary it may appear to compare a painter's method of work with that of a writer—to say nothing of the results that spring therefrom—I nevertheless can discover the most striking analogies between the author of "*Madame Bovary*" and the painter of the *Retour de la Messe à Penmarch*, the *Luttes dans le Finistère*, the *Cirque Forain*, the *Marguilliers*, and the *Procession*. Their manner of feeling appears to me identical as is their mode of reproducing their sensations. Both are equally bent on reality, both equally keen on discovering good "documents"; nothing deters and nothing

alarms them in their researches; they do not fear to go so far as caricature even, provided it be human and real. This, however, is not their sole aim; that is to say, they possess the same faculty for perceiving and then fixing, by the means of expression proper to their art, the essential features of what may be termed "the psychological grimace." In the one as in the other, there reigns a love of that which is human, a burning desire to reach the very heart of life, beneath its external gestures, beneath its visible envelope. They never particularise but to generalise the more broadly; they devote themselves to the study of types simply to bring into more luminous relief the ordinary attributes of the human species.

Like Flaubert, again, M. Lucien Simon proceeds by dint of elimination. From out a *scène de mœurs*, a face, a bit of nature, he will retain only just so much as it is important to retain, neglecting all the rest; but he will have observed it all; and thus it is that his pictures, which, so to speak, are reduced and concentrated to the minimum, are really so

replete with force and expression. Most of Flaubert's landscapes, at once the most precise and the most suggestive ever painted in the words of the French tongue, are limited to a few lines; all, nevertheless, are so typical that they remain ineffaceably impressed in the memory. M. Lucien Simon works in similar fashion. A few touches, put in with the certainty and the discernment that only the really great artist possesses, suffice to invest his figures with the surroundings most appropriate to them; they are at once in their *milieu*, and these brush-strokes, these effects of "values," have the conciseness and, at the same time, the magnificence of the epithets which flowed from the pen of the most accomplished and the most faultless of our writers.

Such is the impression made on me by the work—already considerable—of this forceful artist. Since 1893—that is to say, since his first appearance at the Salon of the Société Nationale des Beaux-Arts—I have followed him step by step, watching his efforts, curious as to his studies, and fascinated by his sincerity and his robustness. It took me a certain time to understand him, and a still further period to love and admire him. Since then I have seen again the canvases he had produced before the period just referred to, when he was a member of the Société des Artistes Français—the fine *Portrait de Mme. Aubry-Lecomte*, wherein the masterly iconograph of the portraits in the Salon of 1901 was already visible, and his earliest Breton pictures—and I have been able to realise the development of his personality. It has been quite normal, quite symmetrical. *La Messe à Parguet* and *Le Lutrin* contain the

germ of all those qualities, both of composition and of execution, which give so much value to works like the *Cirque Forain*, the *Retour de la Messe à Penmarch*,* the *Luttes dans le Finistère*, and, lastly, to that astonishing *Procession*, with which M. Lucien Simon made his entry last year (last year only, after so many mediocrities had figured there for years!) into the Luxembourg Gallery.

And, their other qualities apart, M. Lucien Simon's pictures are quite remarkable on account

* See "Art in 1898," page 18.



"FEMME AVEC DEUX ENFANTS MALADES"

FROM A WATER-COLOUR
BY LUCIEN SIMON



“LE CHIEN SAVANT.” FROM THE
PAINTING BY LUCIEN SIMON

of their technical excellence. It is truly wonderful to follow the play of his brush, and study the expressiveness of his touch, the manner in which he puts his colours on the canvas, the modelling, the virtuosity shown in his treatment of the atmosphere. It is indescribable. In his *Portraits** (a group of six persons), seen in the Salon of 1897, wherein M. Simon showed members of his family—four ladies seated, a child of seven or eight years, his son, on the knee of one of them, and the artist himself in the background, leaning on the back of an armchair—I remember vividly many details, notably the child's legs, which were treated in truly admirable fashion, with absolute certainty and sincerity. I recall, too, the freshness, the pearly sheen, the floral tone of the glistening silk

aprons worn by the young Breton girls in a little canvas of his entitled *Salle de Bal à Locudy*, which I consider to be one of the most perfect things he has done.

With his temperament, M. Lucien Simon could not fail to be attracted by the spectacle of the great struggles of nature and of humanity; and one can easily understand why he came to care less for the charms of Parisian life and the elegances of society than for the fierce aspects—so characteristic and so grandiose—of that desolate region, the peninsula of Penmarch, at the extreme point of Finistère. Nothing could be more tragical, nothing more calculated to allure the artist's soul. It would seem as though some avenging Fate had fallen, in a tempest of destruction, on this lost corner of the world. Everything has been devastated by Time and by sea; nothing but ruin

remains of Nature or of the work of men's hands; no smiling flower relieves these arid plains; even in mid-summer these vast stretches of gloomy waste seize one, despite the burning sun, with an icy grasp. On the shutters of a little house in the island of Marken I once read this inscription—"Remember, Man, that Time is flying; think of Eternity to come." A like lamentation mounts from these landscapes. Everything tells of the uselessness of effort, of the penalties of life. The granite houses, firmly built on the soil, against the menace of the storm, the solid church steeples are half hidden by the masses of cloud which incessantly sweep the skies; nature and man alike seem afraid; the only living thing is the sea, always hostile, always snarling. From afar comes its roaring, like the roaring of wild beasts. It never smiles, never displays a peaceful surface, to reflect the feasts of light above, but is opaque and thick and ever continues to foam.



"LOLOTTE EN CAPOTE"

FROM A DRAWING BY LUCIEN SIMON



Nowhere else are to be seen human kind in more perfect accord with their surroundings. The "*bigoudens*," as they are called, are short and heavily built, with an impassibility of feature quite Asiatic. They are at once mystics and brutes, deeply religious and basely passionate. The prominent cheek-bones, the narrow eyes, the hue of their complexion, their dress—especially that of the women-folk—reveal their Thibetan and Mongolian descent. In the embroideries they wear, in their clothes, in the strangely-pointed form of the head-dress beneath which they hide their hair, one discovers styles similar to those in use for centuries past among the Central Asian peoples. Look at them in M. Lucien Simon's pages, with their instinctive gestures and expressions, with soulless glance, furtive and dull, with features strongly accentuated, the frontal arch of no depth, the nose flat, the head over-broad: All the stigmatic signs of degeneracy are to be read in their features and in their clumsy attitudes. See them grouped round the wrestlers in these *Luttes, Finistère*,*

amid the grandiosely weird surroundings of the desert in which they exist; see them on the move, as in *Retour de la Messe*; † in repose, as in *Jour de Pardon* and *Cabaret Breton*; ‡ see them again, a motley crowd, curiously picturesque, in *La Diseuse de bonne Aventure* and *Le Chien savant*. How *bizarre* and still how real! How forcefully and how truly the artist has fixed the several types, making them move in their proper atmosphere, and reproducing the peculiarities of their manners.

These qualities are to be found in equal intensity in the portraits painted by M. Simon and in his studies of provincial and Parisian *bourgeoisie*. Among the upper classes, more or less cosmopolitan, and stamped by fashion with its own uniformity, characteristic traits are effaced, feelings are hidden beneath a mask of coldness. In middle-class circles, wherein the cares of life have developed the will, wherein education

* See THE STUDIO, Vol. xvii., page 8.

† See "Art in 1898," page 18.

‡ See THE STUDIO, Vol. xix., page 94.



"LE MENHIR"

BY LUCIEN SIMON

accentuates instead of obliterating the knowledge of oneself, M. Simon found an experimenting ground more directly in accord with his temperament, and his love of truth had freer scope. In this connection the portraits in the Salon of 1901 deserve to endure, first as works of art, and secondly as constituting a precious document of *bourgeois* life at the end of the 19th century. Seated on a sofa of red velvet in a drawing-room, all that is visible of which expresses in the most suggestive manner the habits, the intimate life of those to whom it belongs, one sees an aged couple—husband and wife—both very simply dressed, in unstudied pose; the face of the man is instinct with serious and meditative dignity, while the woman's features express the extreme kindness and indulgence born of experience, a knowledge of life honestly lived, of duties faithfully performed—the sort of expression which clothes with a special grandeur some middle-class women of the old school. One divines them both strongly attached to the traditions of their class, but devoid of narrowness or self-sufficiency. They should be the parents of a fine healthy family; they are good sterling folk, living comfortably and soberly, without vain parade, all unconscious of appearing a little antiquated and old-fashioned. This is a fine work, full of moral and social significance; indeed I know few contemporary portraits marked by so much sobriety or so intensely psychological.

Other works of the same order by M. Lucien Simon are *Les Marguilliers* and *Le Lauriat*—scenes of provincial *bourgeois* life, wherein, without losing aught of its depth, his observation has a touch of irony, which leads him to bring out the comic or humorous side of his types and characters. Then there is *La Procession*, which must be regarded more as a group of portraits than as one of the Breton studies to which I have been referring. Intensely picturesque as it is, this aspect of a most masterly work is here of but secondary importance, for the artist was far more concerned to depict character than mere manners and customs. What variety of thought in the expressions on these faces! How the gestures of each figure accord with his manner of being! Everything has its significance; there is nothing superfluous; here we have life expressed in characters of admirable precision, with a freedom and a suppleness altogether marvellous. The face of the sailor carrying the processional cross; those of the *curé* and his acolytes; the rhythmical movement of the crowd that follows them; the sort of religious passiveness



PROFIL DE BRETON

BY LUCIEN SIMON

marking all these faces; the composition and the grouping—all this, in truth, is the work of a master, and a great master too: work for which the future can have no terrors.

Thus in picturesque and typical pages, with an honest brush, and loving truth, M. Lucien Simon is writing the history of his time. Still young—he was born in 1861—but with much fine work already accomplished, he is, in my estimation, one of the best painters of the age—one of those rare artists, who, by their probity, by their exceptional gifts, by their conscientiousness and their loyalty, have every right to the admiration of their contemporaries.

GABRIEL MOUREY.

SOME WORK BY THE STUDENTS OF THE LIVERPOOL SCHOOL OF ART.

THERE are many who lose sight of the fact that original talent is a wayward gift. Thwart it, oppress it, make its chances of development as doubtful as they well can be, and it may show an increase of vigour with every call made upon its capacity for resistance, eventually coming by its own in spite of hindrances to its progress. On the other hand, if you encourage it, and give peace to its years of training, it may become slack and lethargic, like a

boy who is pampered in his food and takes too little exercise. The truth is, it is impossible to say for certain what is best for original talent.

Some there are who think that the spur of need is essential to its well-being, and that a prejudice in favour of its discouragement is better, as a rule, than the present-day custom of pampering it in a multitude of art schools, where prizes are awarded as recklessly as sugar-plums are given to spoilt children. But this view of the matter is to-day much less frequently expressed than it was a few years ago, for the British art schools are not only ceasing to be nurses of incompetence, they are gradually bringing themselves in touch with the all-important part which design and craftsmanship must needs play, and play strenuously, in the stern competition between civilised nations. Little by little, after much hesitation, we are going away from the old and erroneous notions that the sum of art is always to be found in oil-painting, and that decoration and design are worthy of no lot more dignified than that of being tightly bound up in the swathing-bands of precedent. Now that these absurd notions have had their day, a new life in



CUSHION COVER

BY WINIFRED TURNBULL



DESIGN FOR A CORBEL

BY G. E. H. RAWLINS

the art schools has begun to stir the imagination and to awaken enthusiasm. Original gifts have now a much fairer chance of showing what they can do within the limitations set both by the materials used and also by those principles and conventions of constructive design which are most in sympathy with the "genius" of the material. Master the grammar of design, learn to think out your subject freely in its relation to the chosen material—these are the maxims of the new systems of art-training that give interest and value to such schools of art as those of Liverpool, Glasgow, Birmingham, and New Cross. And the same maxims are being made popular both by the Home Arts and Industries Association and by the free schools, in many of which little children are taught to design freely with a brush, much to their joy and advantage. Such a method of training in art cannot but quicken the intelligence and conduce to decision of thought and character, though it may, no doubt, be overdone.

As an example of this, we may instance the fact that some students of design are left so much to the cultivation of their own ideas that they never acquire a practical working knowledge of the old styles. Consequently, when they wish to make a start in life—not by any means an easy thing—they look in vain for employment from the "firms" of decorators. Now, as long as the old styles of decoration survive with the architecture of historic

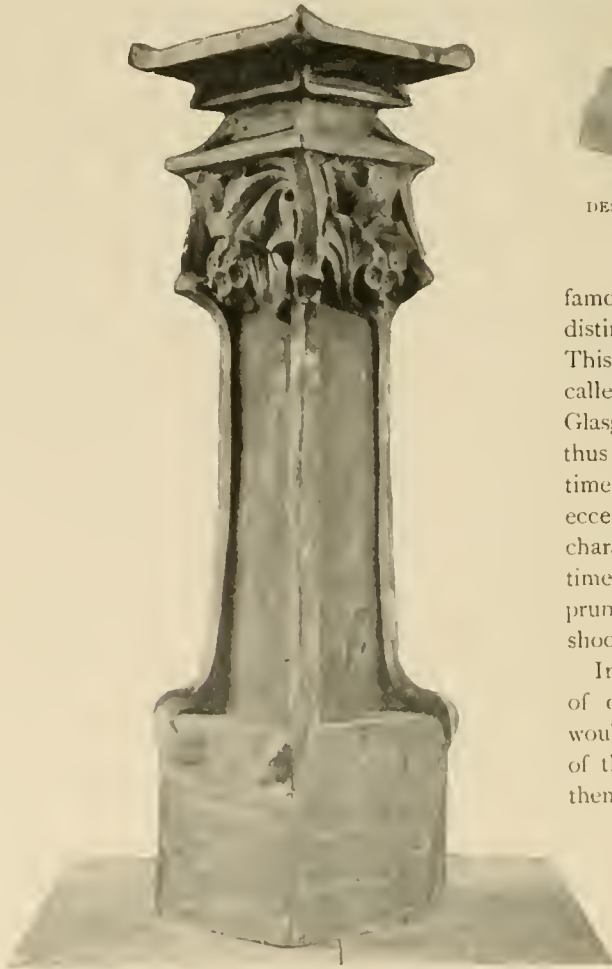
houses, the necessity of being able to handle them well will be felt at times by every designer of original talent ; and for this reason alone a thorough mastery of their characteristics should form a part of the curriculum of all art schools. This knowledge, moreover, need not interfere at all with a systematic encouragement of fresh ideas ; there is no reason that it should be in the least hostile to the growth of individualism in the students' exercises in design. As the most original writers have always been great readers—and frequently great plagiarists, like Molière—so the original craftsmen of to day may achieve their ends and yet be learned in the past history of design and decoration.

But the fact best worth noting here is this : that the art schools, with but few exceptions, are progressing along the right lines, and some among them are now doing for the arts and crafts what was done for them during the Renaissance by the



DESIGN FOR A CLOCK

BY VIOLET E. BRUNTON



MODELLED DESIGN FOR A NEWEL POST BY AGNES D. STEVENS

famous guilds, that is to say, they are forming distinctive ways of handling, distinctive styles. This is one reason why *THE STUDIO* has so often called attention to the students' work done in Glasgow, Birmingham, and Liverpool. The efforts thus made known are not always satisfactory ; sometimes, indeed, they are self-assertive and somewhat eccentric ; but they have, happily, a developing character of their own, and young talents need time in which to mature. Time, rather than the pruning-knife of criticism, will cut away their wild shoots.

In thinking of the Liverpool School of Art, and of others like it, we cannot but wish that they would carry their usefulness a step nearer to that of the ancient guilds. They might easily form themselves into self helping associations, keeping in touch with their former pupils, meeting regularly for the discussion of artistic subjects ; and last, but not least, binding themselves to give assistance to any student or former pupil, who, through ill-fortune, should need help. This good-fellowship is met with in the statute of the



PANEL FOR DECORATION
OF A CHAMBER ORGAN.
BY MISS ANNIE MCLEISH



PANELS FOR DECORATION
OF A CHAMBER ORGAN.
BY MISS ANNIE McLEISH



WALL-PAPER FRIEZE

DESIGNED BY THOMAS CHISHOLM

Guild of Verona, the earliest Italian art-guild of which we have authoritative evidence. In the sixth paragraph of this statute it is said: "Fraternal assistance to be given in necessity of whatever kind."*

As regards the accompanying illustrations, they are all examples of recent work carried out under Mr. F. V. Burridge, R.E., the Head Master of the Mount Street School of Art in Liverpool. The design for a schoolroom window, by Roberta Glasgow, has a quiet colour-scheme of russet browns and greens, with reddish yellow touches in the flowers, and

with plain white in the music sheets and books. Mr. David Baxter, in a music cabinet of pollard oak, shows fancy as well as constructive skill: the painted wood panels are interesting, and the fittings, carried out in dull steel, serve their purposes without attracting too much attention. Mr. Baxter has also put some good work into his designs for printed book-covers.

The one entitled "Modern Design," illustrated on page 176, displays an effective use of dark green

* When the foregoing lines were written and in the printer's hands, news came from the Slade School of Art that a club for past and present members of the School is to be formed and opened immediately. The subscription will be "reasonable," and a suitable place for working will be provided for women living in London, in which they may either study or practise art. It is added that "occasional exhibitions will be held," and that men will be admitted as visitors. This seems to imply that the club is being organised by ladies. If so, they are to be congratulated on their enterprise, and it is to be hoped that many other art schools will follow the example set by the Slade. Three things gave permanence to the ancient art guilds: discipline, the duty of assisting fellow members, and the duty of working together for the well-being of their callings. A merely social temper of good-fellowship was not the chief thing aimed at. These points should be borne in mind by the Slade



PRINTED HANGING

BY WILLIAM H. BLAKEMAN



POSTER IN FOUR
COLOURS

BY CONSTANCE READ



PRINTED BOOK-COVER

BY DAVID BAXTER



POSTER IN FOUR
COLOURS

BY CONSTANCE READ

Liverpool School of Art

and black with a touch of gold in the medallion, while another one (not illustrated here) with a flamingo upon a background of pale green reeds is also very attractive.

A chamber organ, designed by Annie McLeish, has the exterior of walnut wood, inlaid with ebony and satin wood. "Pan" and "Orpheus" decorate the inside of the folding doors, these and the centre panel over the reed pipes are all painted with golden browns predominating the colour scheme; the borders or panels and the other interior woodwork are all of satin wood, which gives a rich effect when the doors are thrown open. Violet Brunton's writing cabinet, like her ingle-nook, is designed with a promising regard for an effective simplicity of treatment, and her model for a clock is not only cleverly handled, it has style; perhaps something of Mr. Frampton's influence may be found in its workmanship, as in the ably executed corbel by G. E. H. Rawlins. The design for a tavern sign in wrought iron shows that Mabel Syson likes elegance of line, but the

iron supports look too slender to resist a strong gust of wind.

The two posters illustrated on page 176 are lithographs in four colours, designed and drawn upon the stone by Constance Read. The most observable feature of the prints from which these illustrations are reproduced, is the excellent quality obtained by the skilful treatment of the black. Agnes Stevens' modelled design for a newel post, although admirable in many respects, gives undesirable prominence to the angles, which appear somewhat aggressive, and whether executed in wood or stone, these sharp points and angles would certainly be readily damaged.

The stencilled frieze by Gilbert Rogers is ingeniously designed and well cut. The highest note of colour in the golden sunset sky is gradually reduced through the warm browns of the ship to the green browns of the waves with a very pleasing result.

The broad treatment of ornament in the printed hanging by William Blakeman seems a more



CARTOON FOR STAINED GLASS WINDOW

BY ROBERTA GLASGOW



STENCILLED FRIEZE

BY GILBERT ROGERS

desirable quality than that of the thin, wiry lines adopted by Frances Jones in her embroidered cushion cover.

In another cushion cover, Winifred Turnbull recognises the value of border masses in the appliquéd portions of her design: even the knotted stitch corners assist in amplifying the surface of the pattern.

Amongst our illustrations are a set of d'oyleys designed and very skilfully embroidered by Helena Shaw. They are worked in silks upon silk, and in colours which display very delicate taste in their variations upon each separate design. Much ingenuity is devoted by Thomas Chisholm to the intricate twining of his bramble pattern for a wall-paper frieze, but one feels that the design is too dependent upon line, and that it lacks the desirable breadth of treatment which the introduction of leafage would tend to improve.

An ingle-nook and a writing-cabinet, forming



MUSIC CABINET

BY DAVID BAXTER

portions of a living-room which were recently designed by Violet Brunton, shew a cleverly arranged scheme of colour with simple materials, and whether carried out in natural oak or in less expensive woods, the tile-work, window-glass and metal-work fittings are all represented as harmonious details.

It is pleasant to note that Mr. Burridge sets great store by the practice of design in its relation to



PANEL FOR MUSIC CABINET

BY DAVID BAXTER



PANEL FOR MUSIC CABINET

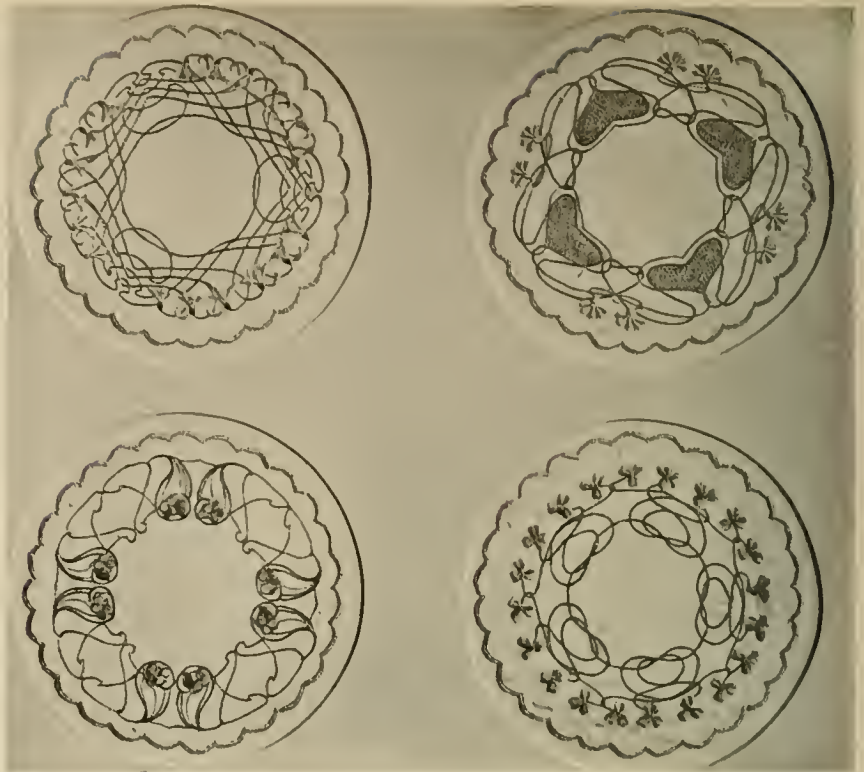
BY DAVID BAXTER

embroidery—a branch of decorative art which has a real value in all homes, and which serves a very useful purpose in the education of art-students by the influence it has on the sense of colour. Nothing is more likely to foster a love for gayness and richness of tone, for splendid harmonies of glad bright colours. A love for such harmonies was common in England before the Puritans decided that nothing in their everyday life should

rival in brightness the flames of that eternal punishment over which they brooded with gloomy determination. With the slow decline of their power over the public mind of England, there has come a rather timid harking back to the old delight in gay pageants and in radiant colours; a rather timid harking back, for the grayness of modern life in England is still very much at variance with the enthusiasm that Chaucer expresses for red

made golden by the sun, and for the brightest of gay flowers. Chaucer's genius, indeed, like his Squire's dress in the Prologue to *The Canterbury Tales* "is embroidered as it were a mede, alleful of freshe floures, white & red."

A whole-hearted return to the same passion for colour would do much to counteract the injury done to the colour-sense by the dun-toned dress and the smoke-stained architecture of a commercial time. The decorative arts may give us at home those gladdening harmonies of colour



EMBROIDERED D'OYLEYS

BY HELENA SHAW



EMBROIDERED CUSHION COVER

BY FRANCES JONES

which the present type of society has ousted from our streets. Among the art schools there are several that realise this fact, and that show their appreciation of it in many ways, as by an attempt to reinstate the useful art of embroidery in a place of honour. The embroidered work done by the students of the Glasgow School is often very attractive, more especially in its breadth of design and in the uncommon effects produced by a skilful use of fine blues and greens. At Liverpool, too, progress is being made along the right lines. Here, no doubt, as in Glasgow, the actual finger-craft, the "stitchery," is sometimes rather rude, rather uncouth and peasant-like; but even

Italy's Private Gardens

this is a charm to those who have been dispirited by that sacrifice of invention to an imitative display of excellent mechanism that detracts from the educational value of the Royal School of Art Needlework in London. "Drink waters out of thine own cistern," says Solomon, "and running waters out of thine own well."

To gather from fine specimens of ancient work all the craft-knowledge that they have to teach—this, to be sure, is an excellent thing to do; but that knowledge is not art; to become art it must be shown (as often as possible) in fresh inventions, in new enthusiasms. Declining crafts cannot be revived by a mere imitation of their ancient processes. Most of the schools of needlework fail to realise this fact. They follow the past as dependents, they do not lead the present with an alert invention enriched with acquired knowledge. And for this reason we have to turn to the work done in Liverpool, in Glasgow, and in other art schools, if we wish to think of today's embroidery as a thing that lives and grows, and therefore of greater interest and value than a display of archaeology in patterns and in stitches.

ITALY'S PRIVATE GARDENS. BY DR. ROMUALDO PANTINI.

THE period in which the Italian spirit, after a lethargy lasting nearly a thousand years, awoke and resumed all its old energy and knowledge was undoubtedly that of the Quattrocento. As the artist's hand grew more expert at tracing the forms and expressing the feelings of mankind, so the humbler worshippers of divine nature turned to the plant-world, therefrom to derive new and varied forms of decoration, such as should satisfy both the purely spiritual and the material necessities of the time, and revive, even amid the tumult of wars and internal sedition, the ancient spirit of grandeur by means of opulent gardens.

I have thought it well to advance these general considerations, because one constantly finds endorsed in recent French works the opinion of Burckhardt that the private houses of the Italian Renaissance period were built as they were "because the love of fresh air was so great that people preferred to expose themselves to the risks of warfare by living out of doors than to remain in safety behind city walls." There were other reasons



"VIEW OF THE CITY OF FLORENCE FROM THE TERRACE OF THE VILLA FABBRICOTTI"

PHOTOGRAPH BY ALINARI

Italy's Private Gardens.

besides the simple love of fresh air and the tradition of Roman ease and grandeur. The construction of these suburban houses and gardens was the natural consequence of the spirit of independence which sprang into being spontaneously as the material conditions of life among the merchants and tradesmen allowed them to indulge it. Too much importance therefore, need not be attached to the instinct to preserve not only one's property but one's health in an age when forays and fighting were frequent.

The antique art of the Romans consisted altogether in the contrast between the beauties of the garden and the aspect of the surrounding country; and the beauties of the garden were the result of the disposition and the symmetry of their several parts. The many descriptions of Pliny the Younger are useful, to enable one to avoid repetitions on the subject of the reconstituted Italian country houses of the fifth century. In the gardens of Tuscany the mansion stood on the highest ground; in front of the entrance rose a terrace, whence one descended through shady avenues adorned with box-trees cut into animal shapes and arranged on a symmetrical plan. Through more hedges of evergreens one came to the circular exercise-ground. Behind the house was a reserved shady space with fountains and plane trees; opening out of here was the racing-track, surrounded by statues hung with festoons of ivy, and enclosed by masses of plants. Hence more alleys ran to the lawns, real carpets of verdure, outlined with rose bushes and balustrades. This, again, led to a special avenue, wide and straight, with pathways branching left and right, designed to represent the names of the owner and of the architect.

More fountain basins, more *pensili*, statues and columns in profusion everywhere. There remains to-day in our Italian gardens much that corresponds with these classical descriptions. The manner and the style are the same, with the addition of fantastic grottoes with animals and rural scenes; the most ingenious hydraulic effects — all intended to surprise strangers — being employed.

The houses themselves are lofty, somewhat plain, and well grouped, in imitation of the town palaces. The Roman mansions, on the other hand, were for the most part low, besides being detached and scattered.

Among all the princely families of Italy who have lavished their wealth in beautifying their gardens, the Medici unquestionably rank first. I may specially note the villas of Pratolino and Petraia, recommending all who desire to know



"VILLA D'ESTE"

PHOTOGRAPH BY ALINARI



“THE VILLA D'ESTE, TIVOLI”
PHOTOGRAPH BY ALINARI

more about them, and all the Florentine houses, to read the charming volume by Janet Ross, just published. She writes :

"Petraja, within sight of the city, peaceful, almost a garden of roses and carnations, its terraces sinking gradually down to the plain, with an enormous marble reservoir of clear green water, in which colossal carp disport themselves. Under the first one, on which stand the villa and a few huge ilexes, a rustic staircase twines round the trunk of the largest of these trees, leading up to a platform among the branches, where Victor Emmanuel used to dine. The view of Florence at one's feet, surrounded by villa-crowned hills, is lovely, and Ariosto is said to have written his well-known lines while standing on the terrace of Petraja—

"To see the hills with villas sprinkled o'er
Would make one think that, even as flowers and trees,
Here earth tall towers in rich abundance bore."



"CYPRESS TREES AT THE VILLA D'ESTE"

PHOTOGRAPH BY ALINARI

The beautiful fountain on the east side of the villa was removed from Castello and brought here by the Grand Duke Pietro Leopoldo. It is one of Tribolo's masterpieces. On the top of the stem Tribolo placed a bronze female figure (as Vasari tells us) a yard-and-a-half high, to represent Florence, of which figure he had made a most beautiful model, wringing the water out of her hair with her hands; but the critics declare the *Florence* to be by Giovanni Bologna.

But behind the city there still remains to be admired the small portion, saved from the vandals' hands, of the famous *Orti Oricellari*, designed by Bernardo Rucellai, kinsman of Lorenzo the Magnificent, in 1498, and adorned with lovely antique statues. It was the resort of the *accademia platonica*, and there Machiavelli read his discourses. The gardens, which were the delight of Bianca Cappello, were made and remade several times to suit the landscape, according to the taste of

successive owners. Prato-lino was more fortunate.

The villa of Prato-lino (to quote the writer to whom I have already referred), "about six miles from Florence on the high road to Bologna, lies on the eastern slope of Mount Uccellatojo. In 1569 the Grand Duke Francesco I. squandered enormous sums upon the villa and the garden, which he filled with statues, grottoes, fountains, and *jeux d'eaux* of every description. Buon-talento was the architect. Of all these ancient marvels nothing remains but the beautiful park, with its magnificent trees, and a few of the rare shrubs planted by Francesco, a passionate cultor of curious plants and animals, and the large statue of the Apennines cunningly built of large blocks of stone by Giovanni Bologna."

The garden of Prato-lino seems to have astonished all beholders. Montaigne in 1580, Sir Henry



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Italy's Private Gardens

Wotton, in June 1600, and John Evelyn in 1645, stopped there and noted "The House," a square of four pavilions, with a fair platform about it, balustered with stone, situate in a large meadow, ascending like an amphitheatre, having at the bottom a huge rock, with water running in a small channel, like a cascade. . . . The gardens are delicious and full of fountains. . . . In a grotto is Vulcan and his family, the walls richly composed of corals, shells, copper and marble figures, with the hunting of several beasts moving by the force of water. . . . We went down a large walk, at the sides whereof several slender streams of water gush out of pipes concealed underneath, that interchangeably fall into each other's channels, making a lofty and perfect arch, so that a man on horseback may ride under it, and not receive one drop of wet. This canopy or arch of water I thought one of the most surprising magnificences I had ever seen, and very refreshing in the heat of the summer.

In 1872 Prince Paul Demidoff bought Pratolino, but his death in 1885 put a stop to the exquisite work of restoration.

Oaks and cypresses are the principal elements in the surroundings of the Tuscan villas: but in this

background there is nothing gloomy or monotonous, as may be seen not only by visiting the chief spots in the neighbourhood whence the villas are visible, but also by regarding them even from less favourable points of view, such as the fresh and luminous Villa Orvieto at Marignolle.

The Giardino Torrigiani is perhaps one of the finest and most characteristic among the private gardens in Florence. And certainly its special note is that it lies distinct and remote from the palace of the family. There can be no mistake about its antiquity. Beyond the balustrade is a broad and solemn avenue of no great length, in which there are plane-trees, the tallest of which have a circumference of eight yards at their base. Then suddenly on one's right hand one comes upon a graceful fluted column standing beneath the deep shade of a magnolia. This memorial testifies that the garden was laid out in 1817 by the Marchese Pietro. It is precisely a century since in this *piccolo campo* of the Boffiano garden there was founded a botanical society. The monument is silent as to the fact that it was the establishment of this society by his sons "to stimulate the study of botany," which induced the excellent Marquis to



"GARDEN OF THE VILLA BORROMEO AND A VIEW OF LAKE MAGGIORE

PHOTOGRAPH BY ALINARI

Italy's Private Gardens

signalise the event in this way. Certainly his heirs and successors carried on the tradition in the best possible spirit, taking infinite pains in the preservation of the trees and in the cultivation of innumerable rare plants. At the same time the garden has not too much of the over-regular, academic style. Oaks, firs of all descriptions, and cypresses form its solid background. It is traversed by a single canal, but no bubbling water, no spurring fountain breaks its intense calm. In the background on a gentle hillock stands a tower, designed in the good mediæval Florentine style, presenting to the eye, with its little terraces and battlements, a vague suggestion of the campaniles of the churches of Badia and S. Croce. But the tower, of beautiful red-brown stone, is absolutely modern, having been erected in 1857 by Carlo Torrigiani in memory of his father, the Marquis Peter.

While the Tuscan character preserves both in villas and in gardens a note of exquisite refinement, the imitation of the antique has enriched and amplified the Roman style. On the old soil, with its ancient glories, we have the old conformations and styles, including the *baroque*, to which the local stone, the *lapis tiburtinus*, lends itself

admirably. The villas of Bagnaja, Tivoli and Frascati, are typical examples which we must all admire. They differ from the Tuscan villas, in which the architectural element predominates over the arboreal and the floral. But as Rome is really the city of fountains, we must recognise that its private villas owe their architectural advantage to the abundance of water available.

In all the Roman villas one observes an almost extravagant spirit of regularity. As to the urban gardens—I say nothing about the Villa Pamphili—mention must be made, among the most recent, of the Villa Albani and the Villa of the Cavalieri di Malta, or Knights of Malta.

The first-named of these was constructed by Marchionne in 1758, and acquired by the Torlonias in 1869. Very little remains of the precious architecture collected by the founder, Cardinal Albani, with the assistance of Winckelmann. The ample semicircular façade, corresponding with the front of the palace, is adorned with forty marble columns of various sorts—evidence enough of a firm intention to maintain the old magnificence. The Villa di Malta rising on Aventino, is the work of the famous Piranesi. The broad,



"THE VILLA PALMIERI"

PHOTOGRAPH BY ALINARI



"VIEW OF FRASCATI FROM THE VILLA ALDOBRANDINI"

PHOTOGRAPH BY ALINARI



"POND AND FOUNTAIN IN THE GARDEN OF THE VILLA TORLONIA, FRASCATI"

PHOTOGRAPH BY ALINARI

Italy's Private Gardens

direct avenue, flanked by old leafy hedges, is its chief attraction; and far away in the background gleams St. Peter's with its golden cupola.

In a short article such as this one cannot discuss the question of whether the landscape, or natural, style (which consists in preserving the beauties of nature, without resorting to artifice of any sort) is really of Italian origin. Certainly till the sixteenth century we had examples of that sort, and the oldest and most important of these is the garden arranged near Turin by order of Emanuele Filiberto, Duke of Savoy. The eighteenth-century architect, Chambers, travelled much, and was the first to create a revolution in the art of the garden. There is nothing to show that he was not influenced by our non-classical spirit.

Certain it is that old Italy affords conspicuous examples of the mixed variety: the Villa di Passariano, the Villa Giusti, and others again like the Pallavicini Villas at Genoa. The Villa of Passariano, near Udine, is among the least famous of these, despite the renown of the Manin family to which it belonged, and it is recorded that here Napoleon signed the Treaty of Campoformio. Restored in 1763 by the architect Borghetti, it retains to this day its old character, and is to be

recognised by two little hills in its park, the one adorned by the statues of Pegasus and the Nine Muses, the other by a sculptured representation of the Rape of Proserpine. Cypresses and oaks form the background of this imposing spot.

For sheer sumptuousness, for arboreal abundance, for studied—and yet admirable—symmetry, and for panoramic beauty, the Villa Borromeo, on Lake Maggiore, has perhaps no equal. It might, perhaps, be urged that the beauty of the blue waters and of the neighbouring hills was somewhat overlooked by the architect, who executed his work in 1650. The ten-staired terraces were suggested by the narrowness of the island, justly styled "the Beautiful."

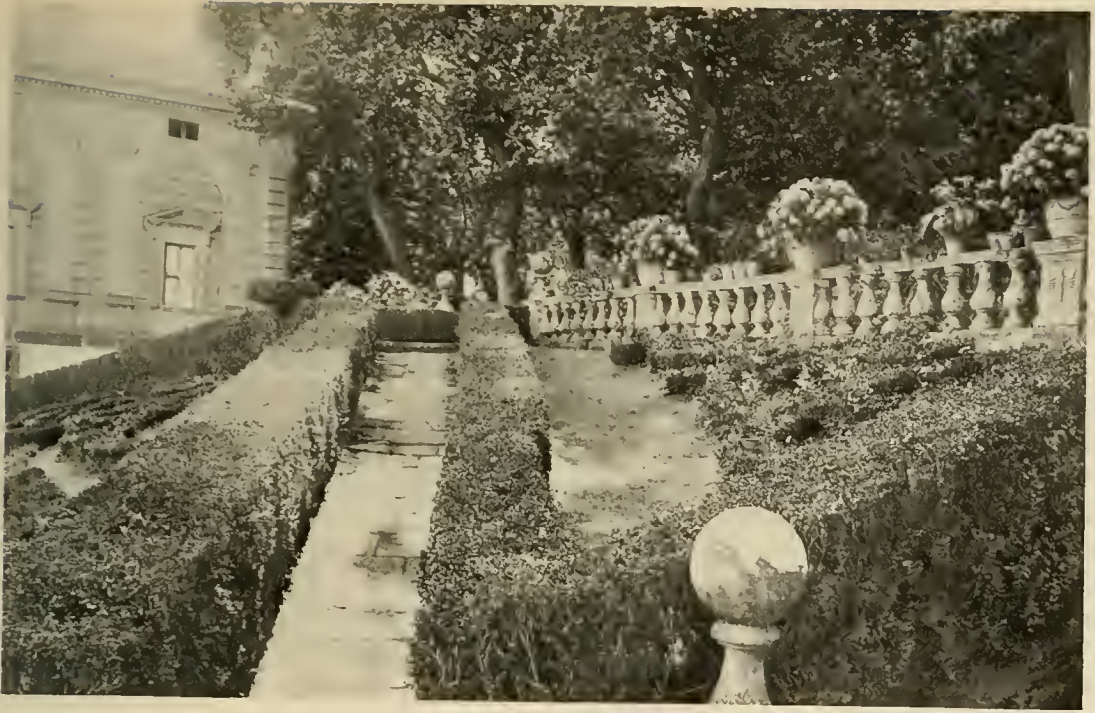
The mixed style, due more to successive alterations than to any fixed scheme, preserves much of the antique, and one may see in the Parco di Monza, in the Villa San Donato at Florence, and largely among the Neapolitans, at Portici, at Sorrento, at Capri, and at Amalfi, terraces and hanging gardens, rich in orange trees and palms, in full view of the portentous gulf. In Sicily the palms and cedars give a decorative touch of special value, as well as a sort of oriental aspect to the scene.

ROMUALDO PANTINI.



"FOUNTAIN OF THE VILLA LANTE

PHOTOGRAPH BY ALINARI



"VILLA LANTE"

PHOTOGRAPH BY ALINARI



"VILLA LANTE"

PHOTOGRAPH BY ALINARI



"VILLA TASCA, PALERMO: THE GARDEN POND"

PHOTOGRAPH BY ALINARI



"VILLA TASCA, PALERMO"

PHOTOGRAPH BY ALINARI

LEAVES FROM THE SKETCH-BOOK OF GEORGE C. HAITÉ.

MR. GEO. C. HAITE is an artist of many gifts. He paints vigorously, and with equal facility, in water-colours and in oil; he works much and well in several departments of the applied arts, turning out skilful and popular designs for wall-papers, textiles, leaded glass, ironwork, and wood-work; he writes on the subjects which give so much exercise to his versatility, and from time to time he lectures in public. It has been said of him that his energy runs in too many channels, that he does too much in too many ways; but, then, it is in the nature of things that an artist should be true to his temperament, and Mr. Haité is versatile just because he is made so by the bent of his disposition. As some precious stones are well-nigh uniform in colour, while others sparkle with an iridescent play of brilliant tones, so there are talents that attract us in one way only, while others, like Mr. Haité's, are surprisingly various in their appeal. Perhaps

the most interesting part of Mr. Haité's work is that which takes us out into the open air, and shows us with what ease and skill and vigour he can sketch with pencil or with brush. The pencil sketches are particularly worth studying because, though brought to completion with great rapidity (the larger ones in about twenty minutes), they have all the qualities which are useful to artists in a record of outdoor scenes and effects. This is a point that students of the schools should notice and turn to their own advantage. The pencil, though frequently neglected, is an invaluable aid to those who wish, not only to increase their freedom of handling, but to store their memories with the facts of nature's appearances under such atmospheric conditions as are very fleeting in their magical effects. It was from memory that Turner and Maris painted some of their most subtle and beautiful works.



Wayford Bridge, Norfolk

20th Aug 1900

By G. C. Haité

Langston. 29th Sept 94.

W. H. H. H.



Langston Harbour; Tide going out

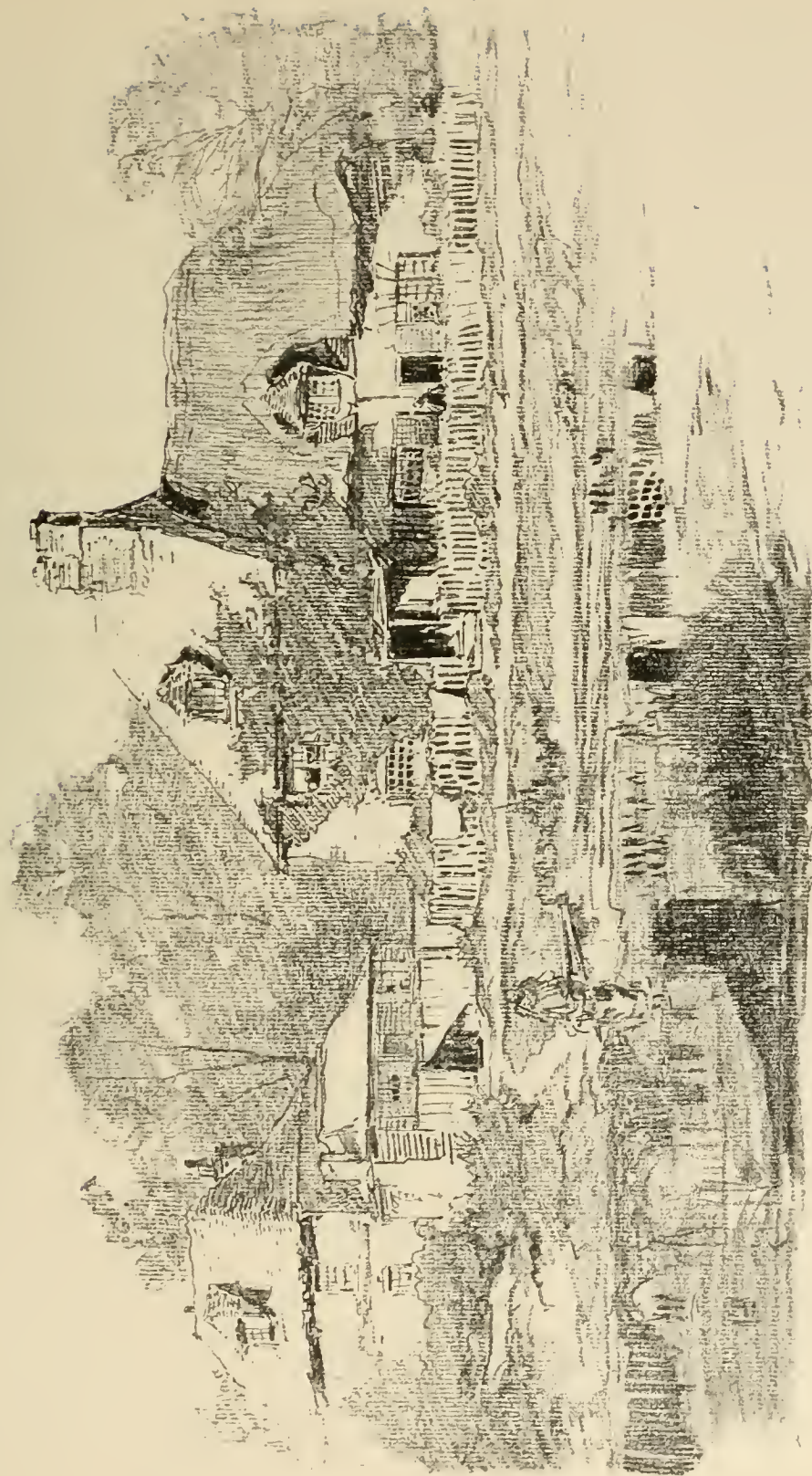


A. J. W. L.
J. W. L.
C. Reed -

2 Oct. 27. 1912

In the Marshes, Blythburgh

20th Sept 95.
W. H. White.



Cottages at Ringwood, Kent



STUDIO-TALK

(From our own Correspondents.)

LONDON.—Mr. Fulleylove's watercolours of *The Holy Land from Hebron to the Lake of Galilee*, which have lately been on view in the galleries of the Fine Art Society, claim much praise on account of their excellent technical quality and their shrewd study of the characteristic atmosphere of the country in which their subjects have been found. They show plainly how deeply the artist was impressed by his surroundings, and how honestly he worked to reproduce the peculiar sentiment of the bare and rugged Eastern landscape, and the quaint picturesqueness of the historical buildings in the towns. The exhibition was in many ways one of the most successful that Mr. Fulleylove has ever arranged, and gave a very favourable impression of his capacities as a firm draughtsman and agreeable colourist.

Mr. W. L. Wyllie's series of drawings of marine subjects and landscapes, which was to be seen at Messrs. Dowdeswell's gallery during March, must be noted as a very satisfactory assertion of his ability to deal intelligently with delicate subtleties of atmospheric effect and with gradations of tender colour. In the sea studies his knowledge of wave form and his skill in realising the charm of diffused light gave importance to even the slightest notes, and made the more elaborate drawings particularly convincing. In his landscapes he showed a good feeling for spacious distance, and a lightness of touch which enabled him to introduce a multiplicity of small details without any suggestion of over-labour. His taste and power of craftsmanship were very evident throughout the whole collection.

As Mr. Anders L. Zorn is certainly one of the strongest and most individual of modern European artists, and admirably skilled in many branches of practice, the exhibition of his etchings which has recently been opened at Mr. Gutekunst's gallery in King Street, St. James's, has a degree of significance which does not often belong to small shows. His etched work is exceptionally powerful and expressive, amazingly direct in method, and marked by particular appreciation of broad effects of light and shade. It is robust in style without being aggressive or careless in execution; and it has an impressive bigness and simplicity which cannot often be found in present-day black-and-white work.

Two small shows which had sufficient merit to entitle them to a few words of praise have been presented at the Continental Gallery, and at Messrs. Graves' Gallery in Pall Mall. At the Continental Gallery Mr. W. Westley Manning collected a number of water-colours and small oil-paintings of landscape and sea subjects, in which he displayed effectively a pleasant instinct for rich but subdued colour, and a quite acceptable idea of dealing with effects of light and atmosphere. In his water-colours especially there was much charm of sentiment and daintiness of method. At Graves' Gallery Mrs. S. Roope Dockery was represented by a number of drawings, illustrating the wine-growing districts of Portugal, which were quite adequate as topographical studies, and in a quiet way by no means unsuccessful as notes of harmonious and well-combined colour.

The exhibition of the Royal Society of Painter Etchers, though not beyond criticism as a summary of present-day practice in various forms of engraving, includes a fair number of interesting works. There is a series of some half-dozen examples of M. Helleu's elegant art, in which it is pleasant to note a reversion from the coarser methods which seemed last year to be growing upon him, to the more delicate devices by which he made his well-deserved reputation. There are good things by Mr. D. Y. Cameron, Mr. Oliver Hall, Mr. Charles Holroyd, M. Legros, Mr. E. W. Charlton, Mr. R. W. Macbeth, Miss C. M. Nichols, Mr. L. B. Phillips, and Miss C. M. Pott, and some strong but rather exaggerated instances of Mr. W. Strang's strangely individual accomplishment, and there is a group of Turner's original mezzotints, which makes the rest of the show seem somewhat tame and ineffectual. The best of the modern etchings are Mr. Holroyd's graceful and tenderly handled drawing of *The Campanile of S. Pietro in Castello*, Mr. Oliver Hall's delightfully designed *Old Timber Bridge, Isle of Wight*, Mr. D. Y. Cameron's *Laleham*, fine in composition, though a little harsh in its contrast of tones, and the expansive and atmospheric *Vallée en Bourgogne* by M. Legros. These rise conspicuously above the general average, and are well worthy of close attention.

BIRMINGHAM.—The Exhibition of Students' Work in connection with the Birmingham Art Schools is this year a record of satisfactory progress in the right direction. While there is, perhaps, less of striking merit than in some previous years, the



MEDAL

BY A. WATSON

are well and boldly drawn, and excellent for their purpose, while some designs for colour printing, by Mr. R. E. Edgecombe, are noteworthy.

Miss Geraldine Morris's drawings for book illustration are capital, though perhaps she is rather too wedded to Mediaevalism. Her design for stained glass, *Hylas and the Water Nymphs*, is simple but very effective. Promising work in this section is also shown by Miss Macgregor, Miss K. M. Eadie, and R. J. Stubington, F. H. Round, and C. E. M. Pollack. Designing for wall-papers and printed fabrics does not seem to appeal strongly to Birmingham students, probably because the city is not a centre for such industries. There are chiefly juvenile examples shown, but the work of F. M. Eggison and H. Camm deserves mention.

routine work is very good, and the committee may be congratulated upon several new departures and alterations in the sessional programme. A promising start has been made with a school of bookbinding, which, under a capable instructor and with the advantage of the supervision of Mr. Douglas Cockerell, should do well. The embroidery school, with the continued assistance of Miss May Morris, has this year the further advantage of the tuition of Miss Mary Newill, and shows signs of new vigour. Classes in stained glass, illuminating, and wood carving, under able instructors, have been instituted, and are represented by work of more than average merit.

The bookbinding exhibit is at present small, but the work of Miss J. F. Green deserves praise for



FIGURE OF A GIRL

BY A. WATSON

All these innovations are steps in the right direction, showing how fully the authorities of the school are alive to the need for capable craftsmen. There is some interesting work in the modelling section. The modelled study of the figure of a girl by A. Watson, is admirable, and this student's appreciation of design is shown in some plaster models for an electric light centre, a bell push, and some good designs for medals; while the modelled studies of Miss Woolner, Miss K. Navavarian, and S. Gough are all well carried out. In drawing for reproduction some strong studies of heads in black and white, for block printing, the work of E. F. Hill,



SKETCH PORTRAIT OF E. A. ABBEY, R.A. BY J. W. BACON.
COPYRIGHT OF "THE STUDIO."

nice pieces of Limoges enamel, designed and executed by Miss G. M. Hart and Miss F. Bunn, are the most noteworthy results shown.

Miss Ida S. Kay, an illustration of whose stained glass *Circe* is here given, also gains awards, and shows further evidence of her ability in a designed and carved ivory cross and panels. It is difficult by such enumeration to do justice to the spirit of the exhibition, which shows that the Birmingham Art Schools still justify the city's motto, "Forward."

A. S. W.

LIVERPOOL.—From the enlarged scale models submitted in the final competition for the Liverpool Memorial to Queen Victoria, the executive and general committee unanimously selected the design of Mr. Charles J. Allen, sculptor,



"CIRCE": STAINED GLASS PANEL

BY IDA S. KAY

its excellent finish and good, simple decoration. Amongst the examples of embroidery shown those of Miss A. Heynes (an embroidered muslin bodice) and Miss M. Bolton are noticeable. There is, however, something still to be accomplished in the matter of design in this section.

The metal-working classes are also under a new and thoroughly qualified teacher, and though the results exhibited are fewer in number, they show right methods. Specially good is a steel box, the work and design of T. Wright—excellent for the perfect simplicity of its treatment, which is in keeping with the material used. Besides this box, a jug of beaten copper, with brass handles, by A. Judge; Mr. E. Creswick's copper and silver casket, and some



DESIGN FOR STAINED GLASS

BY GERALDINE MORRIS

collaborating with Prof. F. M. Simpson, and Messrs. Willink and Thicknesse as architects.

The general design has a dome supported on our groups of four columns, standing on projecting pedestals, the whole surrounded by a flight of circular steps leading to the central platform, on which is the pedestal with a bronze figure of the Queen fourteen feet high, clad in robes of state. The dome is surmounted with a bronze figure of Victory, and the flanking pedestals are to have figures symbolical of Justice, Charity, Peace and Knowledge, each in bronze. The ceiling of the domed canopy is to have gold mosaic, to reflect a circle of electric lights upon the central figure.

The site chosen for the monument is an important and historic one, for in the earliest times the Castle of Liverpool stood there.

The total height of the monument being about

fifty-six feet, and the surrounding open space being planned to be laid out with shrubbery and flowers, a great embellishment to the heart of the city is anticipated.

H. B. B.

GLASGOW.—The present exhibition of the Royal Glasgow Institute of the Fine Arts is of unusually varied interest. As well as a strong representation of the work of the Glasgow group, fine and typical examples are shown of painters of such diverse styles as Edward Stott and E. A. Abbey, Bongueriau and Wyllie, Alfred East and Renoir, von Lenbach and J. M. Swan, Israels and Sir W. B. Richmond, George Clausen and Sargent, McTaggart and H. Draper; while the Scottish painters, other than the Glasgow men, are excellently represented by Sir George Reid and Robert Brough, Robert MacGregor, R. W. Allan, and many others. The President of the Scottish Academy is admirably seen in a forceful and



"THE SAILING OF THE BOAT"

BY ALEXANDER ROCHIE, R.S.A.



THE
STUDIO



"CALVES"

BY DAVID GAULD

refined portrait of the Sheriff of Fife—simple in pose, harmonious in colour, and full of character and individuality. Mr. R. W. Allan's beautifully composed picture, *In from the Sea*, shows fishing smacks beside a small jetty. It is full of the chill light of a grey day and instinct with the atmosphere of the sea. Mr. David Murray's *Gentle streamlet, willow-wooded*, was one of the successes of last year's Academy, and it is not necessary to expatiate here on its delicate charm: while Mr. McTaggart's rendering of sunshine, cloud, wave and wind is as marvellous as ever in *Crofter Emigrants leaving the Hebrides*. Turning to the painters more intimately associated with Glasgow, the President of the Glasgow Art Club, Mr. George Henry (recently elevated to the honours of "R.S.A.") is represented by two works—one a portrait of *Mr. James Macfarlane*, the other a charming panel, *Springtime* (typified by a fair damsel pacing through a woodland glade), which is good in colour, with its delightful harmonies of blues, violets, and sober and varied greens, though the hypercritical might carp at the drawing in parts. Mr. John Lavery sends *The White Duchess*, a somewhat ghostly lady, rather angular in pose and drawing; and opposite hangs one of the most charming portraits in the exhibition, *Miss Margaret Macfarlane*, by Mr. E. A. Walton. Seldom has Mr. Walton painted a more beautiful portrait, good as a work of art, and fine as a rendering of the elusive charm of childhood. Needless to say the relative tones of the work are exquisitely balanced—that is almost always the case with

Mr. Walton's work—and the drawing is good and the colour sweet as well. Another portrait that calls for attention is that of *Mr. Joseph Henderson, R.S.W.*, by his son, Mr. John Henderson. The sitter is the *doyen* of Glasgow artists, who is himself represented by a vigorous portrait of historic importance, *Dr. Ross Taylor*, the last Moderator of the Free Church of Scotland; and his son shows him in this admirably painted canvas as he is at the end of half a century's practice of his art in Glasgow—

alert, strenuous, and full of life.

Among the figure painters, characteristic work is sent by Messrs. W. Strang, E. A. Hornel, David Fulton, D. Mackellar, T. McEwan, P. Orr, Millie Dow, and J. Lochhead, the last contributing *The Garden by the River*, a canvas of refined colour, sweet sentiment, and real decorative beauty. Landscape, as is usual in a Scottish exhibition, is strong. Mr. P. Downie sends *A Winter*



JOSEPH HENDERSON, R.S.W.

BY JOHN HENDERSON



MISS MARGARET
MACFARLANE

BY E. A. WALTON, A.R.S.A.

Morning on the Clyde (bronze medal, Salon, 1901); Mr. A. B. Docharty a view of *Winter in Glenfinlas*, with a ruddy gleam of sunlight illuminating the trees; and Mr. Morris Henderson *A Meadow Stream*, a work of great refinement, possessing atmospheric qualities of a high order. Mr. Henry Morley shows a brilliant, glowing and vigorous *Autumn Landscape*; Mr. D. Y. Cameron a golden sunset over a dim ravine; and Mr. A. K. Brown a delicate and dainty *Solway Side*. There are, of course, others, but space forbids any extended allusion to the contributions of Messrs. Corsan Morton, Reid Murray, David Martin, Archibald Kay, Wellwood Rattray, Whitelaw Hamilton, Tom Hunt, George Houston, or the late Wm. Mouncey, though the work of Mr. Alexander Roche demands a brief allusion.

This artist is seen at his best in the beautiful and important canvas he entitles *The Sailing of the Boat*, a view of a grey early morning at the

little East coast harbour of St. Monans, with a fishing-smack just leaving the old stone pier. The effect of the ruddy sail silhouetted against the pearly and luminous clouds is exquisitely felt and perfectly rendered, and the subtly varied tones of the grey water, grey sky, and grey stone, are treated in a manner altogether masterly. Skill of a high order is also displayed by Mr. David Gauld in his picture of *Calves*. Mr. Gauld's technique is very remarkable (in fact, this painter, in such pictures as the one illustrated, and Mr. Stuart Park in his flowers, are notable even among Glasgow artists as showing what sheer dexterous brushwork is capable of), his colour is clear and fine, his textures skilfully suggested, and his animals beautifully placed on the canvas. As usual at the Institute, the ladies are well seen, Miss Perman's roses, Mrs. Laing's figure studies, Miss McNicol's portraits, and Miss McGeehan's scriptural picture, are each in their way noteworthy productions, and in water-colours



BUST OF A CHILD

BY M. DE TARNOWSKY

(See Paris Studio-Talk)



"TWILIGHT"

FROM THE CHARCOAL DRAWING BY PARKE C. DOUGHERTY
(See *Paris Studio-Talk*)

Miss Katé Cameron displays an elusive charm difficult to put into words: and Mr. J. G. Laing, Mr. R. M. G. Coventry, and Mr. Fulton Brown, among many others, show very good and strong work.

We have pleasure in giving a reproduction in colours of Miss Ann Macbeth's delightful drawing *Sleeping Beauty*, which was referred to in our recent notice of the annual exhibition of the Glasgow School of Art.

DUBLIN. — The Royal Hibernian Academy's Exhibition now being held in Dublin resembles most of its predecessors, and, indeed, most of the exhibitions here, in the catholic spirit which has animated the hanging committee. A glance round the walls reveals those singular inequalities

with which we have been familiar from time immemorial. Here a beautiful landscape by Mark Fisher, clear and sunshiny, with that rare distinction which characterises his work; there a woolly composition, about which the only things that can be said with any confidence are that it is the work of an Academician, and that it was obviously conceived, begun, and ended in a studio. But these curious divagations of judgment are the commonplaces of Academy exhibitions, and we must not therefore pause too long before the portrait of a lady by a prominent R.H.A., in a prominent position on the line, in mute bewilderment as to why the thing was ever painted, and, being painted, why it was ever hung. Nor must we be too impatient with Mr. Thaddeus's staring canvases or Mr. Moynan's theatricalities. Better far to turn to what is really good and

satisfying, and give it our meed of appreciation. Amongst the landscapes already mentioned is Mr. Mark Fisher's *Land of Wine and Song*. There is another landscape from across the water—a delightful study of trees in strong sunshine—by Mr. Steer, which is an admirable example of the work of this painter. *The Orchard*, by Miss Christian, a new exhibitior, is also worthy of favourable notice: but it is so badly hung that it is difficult to catch the full charm of the trees or appreciate the sensation of atmosphere which appears to pervade the picture. In quite a different method from these works are the little landscapes by

Mr. Kavanagh, one of the younger R.H.A.'s, who has at least the virtue of individuality. There is a certain attractiveness, the attractiveness of novelty, about his strongly-marked trees and houses silhouetted against pale skies: but there is no air between the trees and the clouds, and, after examining some half-dozen of Mr. Kavanagh's effects, we feel that this kind of painting is little more than a pleasant caprice. Turning to the portraits, we find Mr. Walter Osborne and Mr. J. Butler Yeats well to the fore. The former has a clever portrait of Mrs. Healey and her daughter, in which one is impressed by the "elegance" of the treatment and the harmonious blending of all the details of the colour scheme: and two other interesting portraits, equally characteristic of his method. Mr. Yeats exhibits a masterly portrait of Mr. Henry Geoghegan, which is painted in his broadest manner, and with a sureness of touch not always apparent in his work. He shows also a charming portrait of a lady,

in which that intensity and capacity for selection which are characteristic of all Mr. Yeats's best work are noticeable. Mention ought also to be made of Mr. Lavery's beautiful portrait of a lady in black, and of the portrait of the chief of the MacLeods, by the President of the Scottish Academy.

The Water-Colour Society's Exhibition, if slight, is interesting, as showing what Irish women artists are doing; for at least three-fourths of these drawings are by women. Miss Rose Barton, Miss Mildred Butler, Miss Helen O'Hara, Miss Josephine Webb, Miss Emily MacCarthy, all show



"MOONLIGHT IN VENICE"

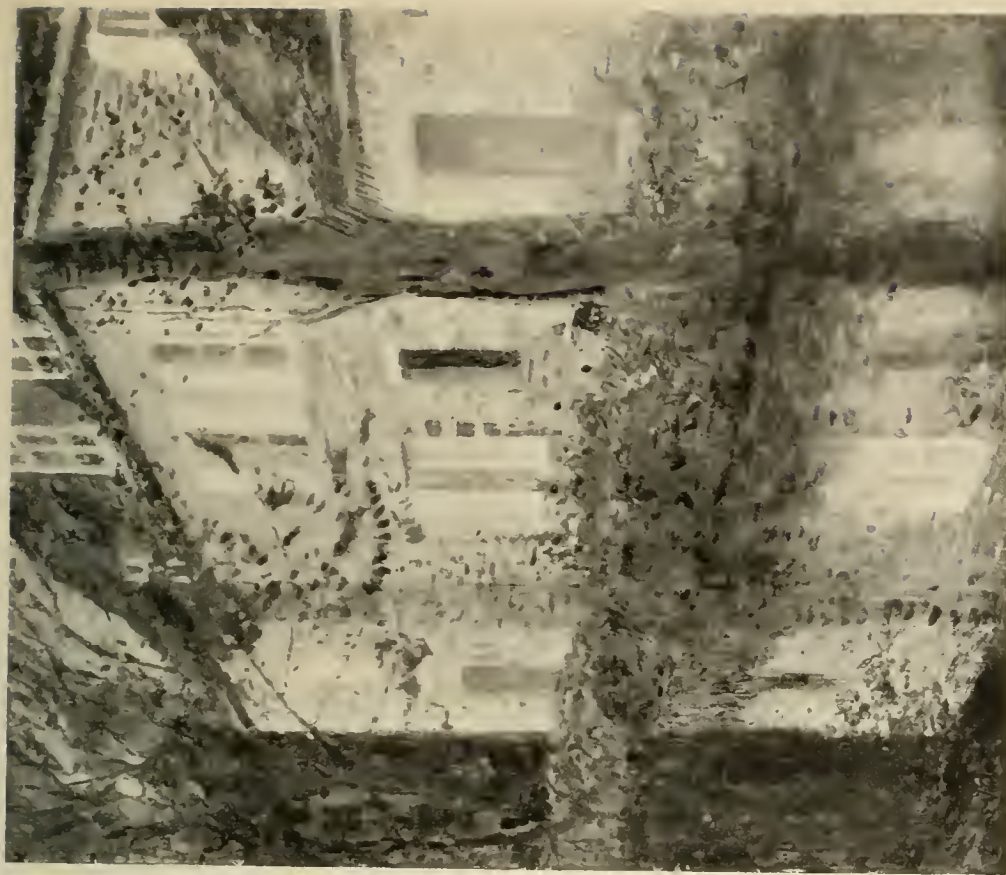
(See *Paris Studio-Talk*)

BY H. W. FAULKNER



"SNOW"

BY W. H. SINGER
(See Paris Studio-Talk)



"AUTUMN NEAR BLAUVAIS"

(See Paris Studio-Talk)

BY EUGÈNE VAH



"MOONLIGHT IN THE VILLAGE"

(See Paris Studio-Talk)

BY L. WALDEN

interesting sketches, in almost every one of which is apparent a genuine love of nature and a sincere attempt to express the thing seen. In contrast to these are the ambitious studio sketches of Mr. A. Williams, one of the most "popular" of Irish painters, which strike a jarring note with their artificial composition and somewhat commonplace colouring.

E. D.

PARIS. The American artists who have made Paris their principal or sole place of residence, are divided into two important groups: The Society of American Painters in Paris, and the American Art Association of Paris. No one who understands the artistic temperament will be surprised to hear that certain misunderstandings once existed between the two Societies. But since these disagreements have been completely smoothed over, it is needless to insist on the matter further. Moreover, those who are interested in the American art movement in France will note with pleasure the presence of several works of some of the most notable members of the Society of American Painters in the exhibition

of The American Art Association now open. Thus the members of the two Societies are fraternising in the galleries on the Quai Conti, the Society of American Painters being represented at the younger Salon by MM. Alexander Harrison, Eugène Vail, Humphreys-Johnston, F. A. Bridgman, Charles Sprague Pearce, Edwin Lord Weeks, and H. S. Bisbing. Peace is concluded. All's well that ends well—and results in good pictures!

The exhibits of MM. Harrison, Humphreys-Johnston, and F. Vail attract special attention. The first-named is represented by a *Soirée tiède*, exquisitely luminous and delicate; the second by an *Etude*, a boldly-brushed head; and the third by two strongly contrasted canvases—a sea-piece, *Près de Dordrecht*, and a landscape, showing a pink house on the banks of a running stream. Each work reveals the personality of the painter with equal intensity. M. Bridgman sends *La Riviera au temps des Grecs* and a *Portrait de Mlle. D.*; M. Charles Sprague Pearce a landscape and a study of a girl; and M. Weeks a *Relai en Perse*. All these works, although revealing to us nothing

Studio-Talk

particularly new as regards the talent of their authors, are nevertheless worthy of honourable mention.

The members of the American Art Association have more to show us in the way of surprises. Almost all of them are young men, eager for novelty, and showing evidence of serious work and often of original fancy. I could wish, however, to see them still further removed from the academic influence, and following with closer attention those masters who, during the past thirty years, have so brilliantly led the modern art movement in France. In this connection I will mention the picture by Mr. H. O. Tanner, *Le Christ parmi les docteurs*, which, while excellent in many ways, is yet hardly adequate to the importance of the subject. Nevertheless, Mr. Tanner has real merits, sound artistic education, and sterling gifts as a painter.

Mr. Herbert W. Faulkner is, I think, more successful. His *Moonlight in Venice* is a lovely bit of colour, the intentionally decorative aspect of the work in no way destroying the prevailing impression of dream-seen reality. Also I like

greatly, for its honesty and for the harmonious precision of its details, his other picture, representing *L'Escalier d'un Palais Vénitien* — a most excellent piece of painting.

Among the works by members of the Association that impress me most is the *Village au clair de lune*, by Mr. Lionel Walden. This artist has a feeling for the secret beauty of things, and in him I think I see a very modern artist of keenest sensibility.

Mr. Garrido has temperament. His *Etude de fillette* is bold in touch, albeit somewhat hasty. In *La Parure*, on the other hand, he appears in certain parts rather hard and hesitating. But perhaps this work is seen to better advantage by daylight. I examined it under the electric light.

Messrs. P. C. Dougherty, with his *Clair de Lune*, and W. H. Singer with his *Reflets dans le Port*, his *Snow*, and his *Paysage d'Octobre*, attract me strongly. They are nearer to nature than are some of the young artists whose names I have mentioned; they give a more impressionist touch to their work, which is delightfully spontaneous.



A DOCTOR'S HOUSE.

(See Dresden Studio-Talk.)

MAX H. KÜHNE, ARCHITECT

Studio-Talk

The interiors by Mr. F. C. Frieske are handled with truth and freedom of touch, and the landscapes of Messrs. C. M. and A. D. Gihon merit high praise, as does the *Musciennu*, by Mr. George C. Aid.

Pictures—interesting in their various ways—by Messrs. Eugène Higgins, David Ericson, Dufner, C. B. Bigelow, A. Cole, V. D. Hecht, Leo Mielziener, J. A. Brener, E. B. Falde, W. Herman Potts, George H. Leonard, and others complete the *ensemble*. Nor must I forget to mention the delicate pastels by Mr. Mott-Smith, inspired by types and scenes from the Far East.

The sculpture section contains several works of fine quality, notably a number of little bronzes by Mr. Paul W. Bartlett, with a nude figure of a man, modelled with much suppleness—certainly a noble piece of sculpture. Mr. T. Spicer-Simson, who exhibits also a series of book-plates, book-headings, &c., shows several little busts and statuettes of much interest. He is a delightful artist, gifted with infinite grace and delicacy. A special word of praise is also due to the *Bust of a Child* by Mr. de Tarnowsky.

Altogether the exhibition does honour to those who contribute to it, and also to Paris, their adopted home.

G. M.

DRESDEN.— Since the close of our International Exhibition, we have had a number of interesting one-man shows, among them the work of László, of Emil Orlik, and of Arnold Böcklin, the latter containing most of the work left unfinished at the time of his death, besides such gems as the *Sommertag*, a variation of the *Pan among the Reeds*, at the Seback

Gallery, an early portrait of himself, and the *Flora*, loaned by M. Klinger.

The illustrations accompanying this month's Dresden Studio Talk, reproduce some of the work of one of our most promising architects, Max H. Kühne. Novelty at all costs is so much in vogue nowadays among decorators—and not only among German decorators, by the way—that it is rare to find a man who refrains from wishing to take one by surprise. The degree of moderation shown by Mr. Kühne is all the more agreeable when one considers that he is quite a young man. He has the good sense to be economical with his ornament, and to exercise sobriety in designing it, a pleasant contrast to the widely adopted idea that ornament, in order to be good, must be uncommon and weird.



A DOCTOR'S HOUSE

MAX H. KÜHNE, ARCHITECT



WAITING-ROOM IN A DOCTOR'S
HOUSE. BY MAX. A. KÜHNE



WAITING-ROOM IN A DOCTOR'S
HOUSE. BY MAX A. KÜHNE



HALL AND STAIRCASE IN A DOCTOR'S HOUSE

M. A. KÜHNE, ARCHITECT

Mr. Kühne is an architect by training and a decorator by talent. The majority of our best German decorative artists of the new school were originally painters. If one compares Kühne's work with that of the Darmstadt artists, whose achievements in the direction of the building and decorating of their houses each to his heart's content, without any restraint, have created much interest lately, it will be noticed at once that they exceed him in imagination, while he is beyond them in matters of science. Kühne's plans, disposition of rooms and halls, of window space and doors, etc., are excellent. Moreover, he has a singular talent for making a little go a long way. One of his best feats has been to completely redecorate one of the largest cafés at Dresden, within the limits of a sum so ridiculously small that scarcely any one else would have undertaken the task at

all. It is astonishing what a splendid effect he has been able to produce, considering the little money placed at his disposal in this case. To tasteful surface ornamentation (paneling, tinting, and painting of walls) he owes this success.

H. W. S.

FLORENCE.—The world of artists has been greatly stirred by the discovery at Affori, near Milan, of a painting which appears likely to be the original of Leonardo da Vinci's *Vergine delle Rocce*.

Signor Sant' Ambrogio, a well-known writer on artistic subjects, discusses the matter in a recent number of "Arte e Storia." He refers to the claims of priority advanced for Leonardo's altarpiece in London and in Paris, and considers the former the earlier work; but contends that the much smaller altarpiece now in the church at Affori is the prototype of the two, and is entirely

from the hand of Leonardo, without assistance from his pupils. The leaden reflections which distinguish the work of Ambrogio de Predis, and which are observable in the London picture, are absent in the Affori painting, in which the colouring is warm and mellow, and the technique and drawing perfect. It bears, moreover, evident traces of Verrocchio's influence, and this would make for its earlier date, while the delicate oval of the Virgin's face, with its half-shut eyes and melancholy smile, closely resembles the face of the Christ in Leonardo's *Last Supper*, which dates from 1490-1494. The plants which spring up among the rocks are in the Affori picture painted with the scrupulous care of a botanist, as we know Leonardo to have been; they can be recognised without difficulty as the *Anemone coronaria*, *Arnica montana*, *Aquilegia vulgaris*, *Taraxacum*, *Hieracium*

aurantiacum, *Asarum europæum*, *Pteris aquilina*,
Hedera helix.

The smaller size of the picture (it is 67 cent. in breadth and 82 in height) would not only render it easier of transport during Leonardo's wanderings than one of the large altar-pieces of Paris and London, but also agrees with the description of the picture in a petition to the Duke of Milan, lately unearthed from the archives by Dr. Motta. Leonardo da Vinci and Ambrogio de Predis complain to the Duke, in about the year 1494, that the *Confraternita della Concezione* (for whom the *Vergine delle Rocce* was painted) would not give more than 25 ducats for the "picture of Our Lady, painted in oils . . . made by the said Florentine," instead of the 100 ducats, its true value. The picture is called, not a *pala d'altare* (the name for a large altar-piece such as those of Paris and London), but a *quadro*, and even a "*quadro* of modest dimensions." Da Vinci threatens to take back this picture unless the *Confraternita* pay him his full price. Supposing the picture to have been really taken back, it must have gone in 1519 to Francesco Melzi and his heirs. Signor Sant' Ambrogio suggests that it may have passed at the marriage of Barbara Melzi in 1683 into the family of the Corbella of Affori, and have remained in the villa of the Corbellas until it was sold in the beginning of the nineteenth century to Luigi Taccioli, who bequeathed it in 1844 to the church of Affori as a *præclari pictoris opus*.

For the passage from the Melzis to the Corbellas documentary evidence is as yet wanting. If that can be found, the internal evidence of the picture will be confirmed, and the twentieth century will have opened with a most interesting artistic discovery.

I. M. A.

BERLIN.—The Lady Artists' Fête, which took place on February 6th, is probably one of the most unique and fantastic festivities ever invented by artistic minds. Three thousand five hundred members of the fair sex, in every imaginable costume, both masculine and feminine! Not a man was allowed, excepting the indispensable waiters in the supper rooms, and they had to produce *bonâ fide* evidence as to their calling. One year a daring young man played the part in order to obtain admittance. This year the Fête was entitled "Round the World in Five Days," giving scope for a variety of costume. The proceedings opened with a

procession of different groups, each giving a short characteristic performance on the stage. First came the German Navy, with stately admirals and smart lieutenants, who commanded a set of sturdy sailors, followed in succession by brilliant Spanish dons, duennas, and a multiplicity of Carmens in gorgeous attire; picturesque Italians; the Sultan in his palanquin, accompanied by the veiled ladies of the harem; Arabs and Bedouins, with their camels; German colonials; and, wonder of wonders, a group of Indian chiefs, with a troop of brown-skinned feathered Indians! The Japanese and Chinese were, perhaps, the richest in colour; the costumes were real works of art as regards the exquisite embroidery. The Russian group was followed by Barnum & Baily's circus, and with it came the comic element. Perched on a most realistic elephant was a piquant little fairy, throwing kisses as if she were used to it; a go-cart, drawn by black poodles, in which was seated a Liliputian princess; Esquimaux, with performing bears; acrobats, clowns, a strong man, circus riders on prancing horses, and everything that could possibly belong to a well-organised circus.

Dancing was kept up until the early hours of the morning. Looking down from the balconies, the hall resembled one vast, ever-changing kaleidoscope. Suddenly there was a cry of "Man!" A daring youth had ventured to intrude, and probably would not have been discovered had he been able to suppress a laugh, which was unmistakably masculine. He was set upon by a bevy of girls, who pommelled and boxed him until, amidst roars of laughter, a cordon of elderly ladies surrounded and escorted the delinquent to the outer entrance of the hall.

A. H.

REVIEWS.

The National Portrait Gallery. Edited by LIONEL CUST, M.V.O., F.S.A. (London: Cassell.) £6 6s. net.—It would be difficult, if not impossible, to over-estimate the value of this publication, which, when completed, will take rank as a unique pictorial record of the history of Great Britain. Its arrangement is admirable, and the student will derive more edification from the study of its fine reproductions than from that of the works themselves, many of which are in such a bad light that it is impossible to judge of them at all. The Gallery in which, after many wanderings, these heirlooms of the nation have found a final resting-place, though especially built for their reception, is most disappointing. Its principal feature is its

staircase, which takes up a great deal of unnecessary room, and by its obtrusiveness has an irritating effect upon the visitor who is eager to examine the portraits. It is only in the top room that the pictures can be seen with any comfort, and even in that the light is not really good, for it falls too directly upon the walls. Chronologically arranged, with the reproductions carefully grouped on the right-hand page and the brief notices of each on the left, the present volume is an ideal one for reference, no time being lost in finding any particular likeness if only the date at which the original lived is known. It seems, indeed, a pity that a similar plan has not been followed in the official catalogue, which requires a considerable amount of study before its intricacies can be mastered. A careful examination of the many hundreds of illustrations in *The National Portrait Gallery* produces a sense of surprise that amongst them, although there are undoubtedly many inferior pictures, there is not one bad reproduction, the uniform high quality of the work reflecting great credit on all concerned. The photographs of Messrs. Walker & Cockerell are well known for their excellence, and they have been interpreted with much skill. Where all is good it is difficult to single out any special examples for notice, but the series of portraits of Queen Elizabeth, Queen Mary, Oliver Cromwell, and Edward VI., are especially noticeable. Amongst the last may be named the curious study in perspective by an unknown artist, alluded to in Walpole's "Anecdotes of Painting," which can only be satisfactorily seen when looked at sideways through an aperture in a screen fixed on to the frame, when a beautiful miniature of the young monarch appears.

The Madonna. By ADOLFO VENTURI. Translated by ALICE MEYNELL. (Burns & Oates.) 31s. 6d. net.—It is now many years since the fascinating subject of the representation of the Virgin Mother in art has been dealt with in a satisfactory manner. True, the well-known "Legends of the Madonna," by Mrs. Jameson, still ranks as a standard work so far as the literary portion is concerned, but the etchings and woodcuts, which are its only illustrations, cannot compare with the beautiful photogravures and half-tone reproductions which are now introduced as a matter of course in the most unpretending handbook in any branch of art.

The present volume will to a very great extent supply what is needed, but its sub-title is somewhat misleading, for it claims that the book is "a

pictorial representation of the life and death of the Mother of Jesus Christ by the painters of Christendom," whereas of the five hundred illustrations only two or three are by Italian Masters. This is, however, probably a mere slip on the part of the author, and his work will take high rank as an exhaustive record of what his fellow-countrymen have done in mosaic, in carved ivory, in illuminated MSS., in painting, and in sculpture to glorify the memory of the Maiden Mother, and to express in pictorial form the veneration felt for her throughout the length and breadth of Italy. The very numerous illustrations, chosen with great care, would tell the story without the aid of the letter-press, in which, however, the old legends are related with appreciative feeling, and some few obscure details in them explained. Signor Venturi's examples cover a vast field, from the first crude Catacomb frescoes to the great masterpieces of Correggio and Raphael; but some few celebrated pictures, with the fullest claim to admission, are not amongst them, notably the *Adoration of the Magi*, by Filippo Lippi, in the National Gallery, and the *Sposalizio* of the Caen Museum, so long attributed, it would appear erroneously, to Perugino. Mrs. Meynell, whose translation is good on the whole, though she often retains the Italian idiom, calls attention, in her interesting preface, to the significance of the constant representation of the Virgin and Child, pointing out how refining an influence this glorification of the weak and helpless has had upon mankind. She seems, however, to miss, or at least to ignore, all that was involved in the idealisation of Motherhood, and the recognition of its divine power for good which was at the very root of the veneration of the Virgin. She draws a somewhat forced parallel between the expression of the chivalric feeling for the Madonna in literature, and in quoting long passages in support of an opinion few are likely to endorse that the word painting of Francis Thompson and Coventry Patmore is as good if not better in its way than are the masterpieces in colour of Titian and Correggio. The fact that there is neither index, table of contents, nor list of illustrations to this most attractive volume detracts very greatly from its value to the student, but it is to be hoped that an opportunity may occur for remedying the omission in another edition.

A History of American Art. By SADAKICHI HARTMANN. 2 vols. (Boston, U.S.A.: L. C. Page & Co.)—John Singleton Copley (1737-1815) was the first American artist of distinction, for, although his contemporary, Benjamin West, was of American birth, his paintings were entirely executed

in England. Gilbert Stuart (1755-1828), John Trumbull (1756-1843), John Vanderlyn (1776-1852), Washington Allston (1779-1843), Thomas Sully (1783-1872), were also pioneers of art in the United States, some of whom produced a large amount of work of considerable merit.

To give an account of these men and their successors in the field of art is the object of two daintily-produced volumes by Mr. Hartmann. Naturally, by far the largest and most important section of this history is devoted to living painters and sculptors; for within the last fifty years, and especially within the last twenty years, the progress made by Americans in all branches of the artistic professions is phenomenally great. Mr. Hartmann's books abound in illustrations, and deserve a liberal patronage on both sides of the Atlantic.

The Old Court Suburb.
By J. H. LEIGH HUNT.
Edited by Austin Dobson.
2 vols. (London: Free-
mantle & Co.)—No more
delightful volumes relating
to London were ever pub-
lished than Leigh Hunt's
Memorials of Kensington.
First issued in 1855, the
changes which have since
taken place in that resi-
dential portion of the great
city are so great as to have
entirely altered its aspect.
Many of the important
houses of fifty years ago
have disappeared, and the
great features which
distinguish the "suburb"
to-day were non-existent

(Continued on page 230)



SECOND PRIZE (COMP. A XXI)

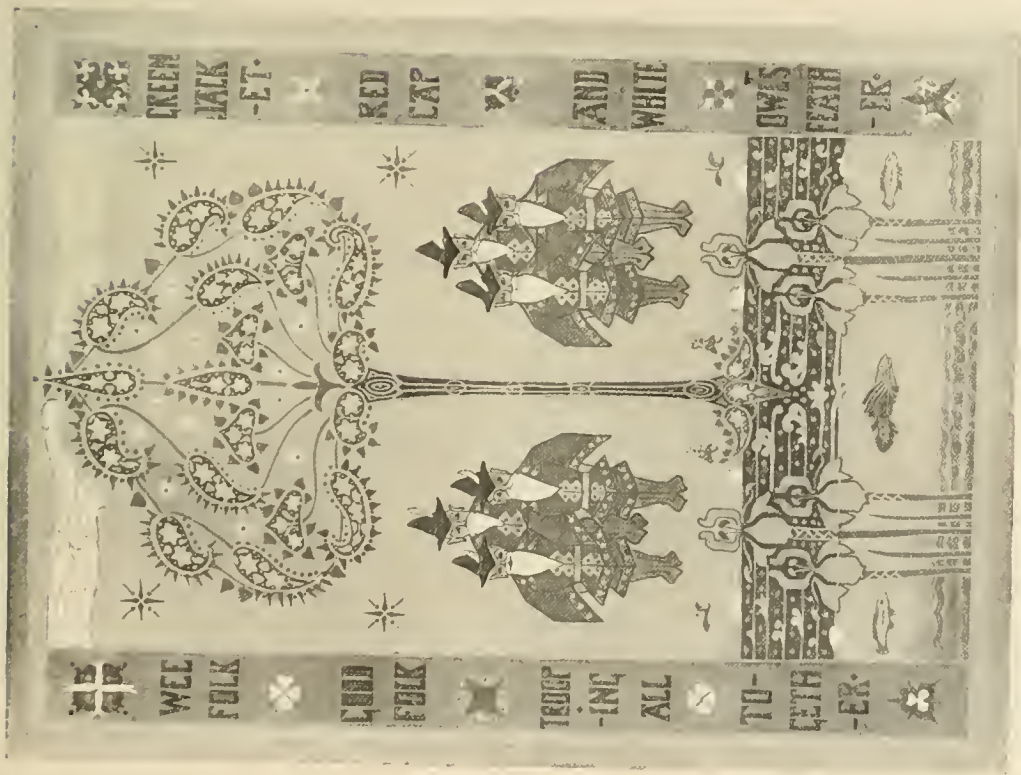
"ISCA"



HON. MENTION (COMP. A XXI)

"MYOSOTIS PALUSTRIS"





HON. MENTION (COMP. A XXI)

"ESMOND"



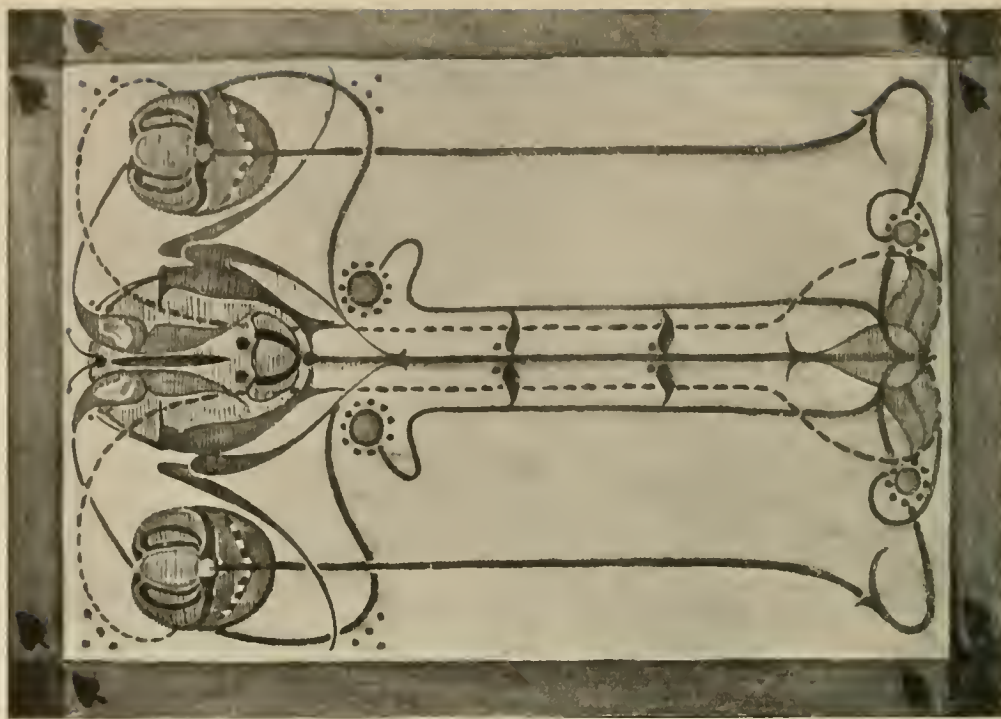
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"HALBAR"



HON. MENTION (COMP. A XXI)

"MOEL GRUGOG"



HON. MENTION (COMP. A XXI)

"ALI SHARDIE"

Awards in "The Studio" Prize Competitions



FIRST PRIZE "ISCA"



SECOND PRIZE "W. XIE"



HON. MENTION "REG"



HON. MENTION "PATIENCE"



HON. MENTION "PAN"



HON. MENTION "FOX"



HON. MENTION "AUGUSTINE"



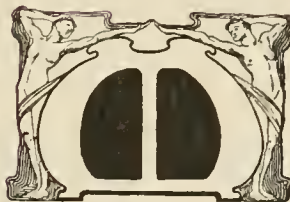
HON. MENTION "ALI SHARDIE"



HON. MENTION "ABOULEZ"



HON. MENTION "IDIDOM"



HON. MENTION "MICHAEL"



HON. MENTION "KIT"

COMPETITION B XIV

Awards in "The Studio" Prize Competitions



HON. MENTION "CLUBS"



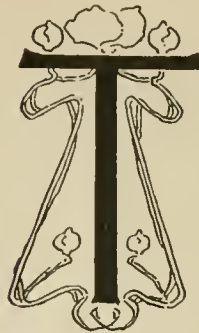
HON. MENTION "MOTH"



HON. MENTION "POOSCAT"



HON. MENTION "DOMINGO"



HON. MENTION "MAVIS"



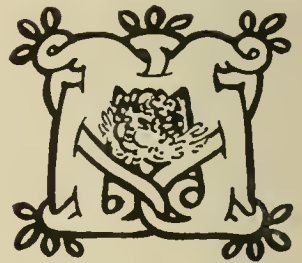
HON. MENTION "CHAT NOIR"



HON. MENTION "ORBIT"



HON. MENTION "TOPAZ"



HON. MENTION "NUTMEG"



HON. MENTION "PUCK"



HON. MENTION "GOYAV"



HON. MENTION "ALIGE"

COMPETITION B XIV



FIRST PRIZE (COMP.
C XV) BY "CATO"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. C XV)

"HYPO"



HON. MENTION (COMP. C XV)

"ZERO"



FIRST PRIZE (COMP. C
XVI BY "CHESTNUTS")

Awards in "The Studio" Prize Competitions

in the author's time. Yet these Memorials have lost none of their charms. The writer's ease and simplicity of style, his enthusiasm, his quick intelligence, absolutely compel the reader's attention and sympathy. The numerous drawings by Herbert Railton, Claude Shepperton, Edmund J. Sullivan and others, and the manner in which they are reproduced in the volumes, add greatly to the interest and value of the edition.

Fulbeck: a Pastoral. By J. WALTER WEST, A.R.W.S. With Illustrations by the Author. (London: A. W. Bell.)—We congratulate the author-artist on his delightful little book. The charmingly-written poem is printed in dainty, well-designed lettering, and illustrated by some exquisite pen drawings. The binding and the "end-papers" possess also a quality of distinction which cannot but captivate the heart of the book lover.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXI.)

FIRST PRIZE (*Three Guineas*) is awarded to *Sir Espérance* (Arabella Rankin, Muthill, Perthshire).

SECOND PRIZE (*Two Guineas*) to *Isca* (Ethel Larcombe, Wilton Place, Exeter).

The following have gained Honourable Mention : *Moel Grugog* (M. Jameson, 41, Oakley Crescent, Chelsea); *Myosotis Palustris* (Phœbe G. McLeish); *Ali Shardie* (A. Gascoyne); *Esmond* (Helen Kippen); *Halbar* (H. C. Bareham); B. M. T. C. (C. H. Smith); *Nemo* (E. H. Rouse); *San Toy* (J. A. Chell).

(B XIV.)

FIRST PRIZE (*Two Guineas*) has been awarded to *Isca* (Ethel Larcombe, Wilton Place, Exeter).



SECOND PRIZE. (COMP. C XVI)

"ERIK EIEGOD"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. C XVI)

"WIND"

SECOND PRIZE (*One Guinea*) to *W. Xie* (Winifred Christie, 181 Morningside Road, Edinburgh).

Hon. Mention is given to *Pan* (F. H. Ball); *Reg* (R. F. Reynolds); *Patience* (Gertrude E. Stevens); *Augustine* (Edith Mendham); *Fox* (Helena Witenius); *Ali Shardie* (A. Gascoyne); *Aboulez* (Jacques Housez); *Idiom* (Eleanor D. Matthews); *Michael* (Helen M. Mackenzie); *Kit* (Katharine Richardson); *Moth* (S. C. McKean); *Pooscat* (Ida F. Ellwood); *Domingo* (Elsie M. Henderson); *Mavis* (E. J. Minett); *Chat Noir* (A. Leete); *Orbit* (J. R. Lang); *Topaz* (Mary E. Vernon); *Nutmeg* (S. Calder); *Goyay* (E. J. Bareham); *Alige* (Alice B. Newby); *Puck* (T. C. Derrick); *Clubs* (G. F. Burton); *Ivy* (Ivy M. James); *Morwenna* (Maud C. James); *Rosa* (Frances M. Whitehead).

(C XV.)

FIRST PRIZE (*One Guinea*) is awarded to *Cato* (W. Rawlings, 406, Mare Street, Hackney, N.E.).

SECOND PRIZE (*Half-a-Guinea*) to *Hypo* (Miss Ford, Parkfield, Wilmslow, Cheshire).

The following are awarded Honourable Mention: *December* (J. H. Liebreich); *Longtonia* (A. Shelley); *Folio* (E. W. Bush); *Winter* (R. Waller); *Zero* (Dr.

H. G. Deller); *Kaisaniemi* (Carl Jahn); *Satellite* (C. E. Wanless); *Aquarius* (Agnes B. Warburg); *Alto* (André A. Nichelot); *Aquilla* (Helena F. J. Glenney); *Oo Aye* (A. Gray); *Owlet* (Mary Best); *Vlesenbeke* (Pierre de Borman); *Hoar Frost* (Amy Mallam).

(C XVI.)

FIRST PRIZE (*One Guinea*) is awarded to *Chestnuts* (R. C. Davy, The Chestnuts, Castle Hill, Maidenhead).

SECOND PRIZE (*Half-a-Guinea*) to *Erik Eiegod* (Carl Frederiksen, Norrevoldg 96, Copenhagen). This competitor has sent in a very admirable set of photographs.

Honourable Mention is given to the following: *Owlet* (Mary Best); *Cold Winter* (A. Guder); *Yaffti* (C. H. Gomner); *Omar Khayyám* (J. P. Steele); *Snö* (Carl Jahn); *Woodland* (C. E. Wanless); *La Neige* (Miss Jameson); *Angus* (P. S. Colledge); *Betty Blue* (Bessie Stanford); *Silver Birch* (T. L. Cooper); *Aquarius* (Jeanie Smith); *Sepia* (E. Bayliss); *Betty* (Bessie Eldred); *Pinco* (Carlo Baese); *Quekett* (G. T. Harris); *Italiu* (H. H. The Rancee of Sarawak); *Mark B* (G. H. Wood); *Zero* (Miss G. J. M. Hopkins); *Innocent* (D. Dunlop).

THE LAY FIGURE ON THE MISUSE OF WEALTH *VERSUS* ART.

"Mind what you say," cried the Critic to the Designer. "It is a risky thing for you as an artist to speak contemptuously of wealth. If it is inevitable that wealth should interfere with the better aspirations of the mind, how are you to explain the fact that the best friend the artist had in the time of the Renaissance was the commercial prosperity of the town in which he lived and laboured? One may say, without the least extravagance, that wealth is to art what good soil is to plants and corn and trees, and if it helps to grow weeds as well as flowers, why in the world should you look as self-pitiful as an influenza patient?"

"Stuff and nonsense!" said the Designer, rather peevisly. "You don't see my point. I spoke of the *misuse* of wealth in its relation to the progress of the arts generally."

"Which kind of misuse?" returned the other. "Do you refer to the purchasing of modern pictures, which so frequently change colour or crack, because the men who paint them are often ignorant of the chemical action of one pigment upon another?"

"It requires some courage in speculation to be a collector of modern pictures, I admit," said the Designer, "but the kind of misuse of wealth which I have in mind is the spending of immense sums on specimens of old work—prints, furniture, porcelain, and so forth. Recently, for instance, the newspapers have been asking us to gape with pleased astonishment at the one thousand guineas paid for two Chippendale chairs, and at the three hundred guineas squandered on two pieces of old Chelsea porcelain. The chairs may have been very good, the Chelsea porcelain may have been excellent of its kind, but the prices given for them are monstrous gambling prices, and I hold that they are extremely bad for the prospects of art at the present time. A love for art, as such, does not enter at all into such rash speculations, and as long as a wild competition for the possession of rare things is advertised as a useful and desirable love for art, the best work of our own time will not be encouraged as it ought to be."

"Suppose we grant that," said the Man with a Clay Pipe. "Suppose we go a step further and say that a very detestable, purse-proud vulgarity very often flaunts itself among those who buy old

works of art, not because the works are beautiful, but because they seem like sound investments for capital. What then? Talking will not prevent such speculations, any more than it will stop betting at races. You must make up your mind to face the fact that the progress of art not only is hindered, but ever will be hindered, by the appeal made to the gambling temper by the survival of your predecessors' efforts in the same fields. You must needs grow your corn in thistle-filled pasture lands, and not in clean fields."

"That's true," said the Critic, thoughtfully. "I have written much on the debts of gratitude that artists owe to the past, and in doing so have lost sight of the other side of the question. Setting aside the speculation in good old work, just think for a moment of the bad that survives. If a man buys a bad book, he throws it aside and forgets it; it helps to fill a shelf, and it represents only a few shillings rashly spent. But let him buy a few bad pictures, a few bad engravings, a set of worthless china ornaments, a suite of ill-designed furniture, and these things will probably remain with him all his life, confirming him in his bad taste, and preventing him from buying better things. When he dies he leaves them as legacies to his family, and from that time until they become useless, either through ill-usage or the wear and tear of years, they are valued as heirlooms. It is thus that bad work survives and interferes with the progress of art in each succeeding generation."

"You may be right," said the Designer, "yet I am inclined to believe that those who turn bad work into heirlooms would not buy good work even if the bad were destroyed by fire. What troubles me is the exorbitant gambling in such old things as have some artistic value, for when the attention of would-be art-patrons is given to wild speculation, the present-day arts haven't a fair chance."

"Ridicule may do something here," said the Reviewer. "When you come to think of it, the art fashions at auctions are always ludicrously overdone; they are the ping-pong eccentricities of taste—bad taste, usually. The other day a wealthy collector invited me to his house, and, having told me of the huge price he had given for every treasure, he displayed the receipted bills pasted behind the frames or upon the bottoms of the china ornaments. Losing patience at last, I said: 'Sir, I've an idea for a new collection. Why should you not frame your Stock Exchange bonds, and then send out invitations to the art-critics?'"

THE LAY FIGURE.



Robert Sterl

GERMAN PAINTER. ROBERT STERL. BY DR. HANS W. SINGER.

THE subject of this notice presents, perhaps, fewer attractions to the writer than to the friend. A well-known adage runs that those women are often best about whom one hears least, and one may vary it to the effect that those artists are often the best about whom there is least to be said. Sterl as an artist and as a man is characterised by a most welcome steadiness and repose. When factions ran high at Dresden he did not hesitate for a moment to show whither he inclined, and enrolled himself a member of the Dresden "Secession." Yet when unfortunate circumstances one after another made it impossible for that body to work peacefully for the good of Dresden art, he quietly withdrew. By no means one of your "good fellows," whom in any quarrel both friend and foe claim as their own, he fails to take any interest in disputes, even when not

wholly personal, and he avoids upholding actively or loudly any cause, let alone any individual. It is best for the cause to take care of itself.

When the period of *plein-air* bore down upon us—it seems ages, but in reality it is only a few years ago—we were almost simultaneously beset by the rage for "poor folk." Since the days of Rembrandt they had been nearly eliminated from high art, and came in only as subjects for genre-pictures, sentimental or comic as the case might be. The straightforward simplicity of olden times had been lost by the end of last century, and when "poor folk" again figure in painting it is not so much in the service of purely artistic as of philosophical or social ideas. "Poor folk" were not re-introduced, they were pounced upon, they were hauled in to preach and propound glaring revelations to a dull and refractory public. The stories of the Bible, and of mythology even, were dished up *en poor-folk*, and we were expected to come to a true understanding



"LABOURER IN A CLAY-PIT"

BY ROBERT STERL

XXV. No. 110.—MAY, 1902.

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of saints when presented as vagabonds, or of Danaë's charms when disclosed in the form of a charwoman. The allegorical triptych of the Belgian Léon Frédéric, now in the Brussels Gallery, represents, perhaps, the climax of the period.

When the time came, Sterl took to "poor folk," along with the rest, yet not so savagely, if I may be allowed the expression, as most of the others. The issue alone would prove this. Frédéric, for example, now no longer paints poverty. To Sterl it has been more than a passing freak.

To paint or carve "poor folk" for a public that has lost its *naïveté* so completely as the living age is not an easy matter. To-day, Constantin Meunier is one of the foremost, if not the foremost, in the field. Yet when we look upon his magnificent

work can we quite repress the feeling that at heart he does not only want to captivate us for his work, but also for the folk whom he uses as models? Sterl would be the first to rebuke me if I were to draw an unfavourable comparison, and yet I cannot help thinking that he has avoided a pit into which many have fallen. He has succeeded in presenting the "poor folk" without either evoking our compassion or our disgust, pressing them into the service of artistic ideas solely.

He chose as his models the working people in the sandstone quarries along the Elbe. Some pictures show us groups being paid off, or returning home in the evening, or repairing to the tavern; others, single types of working men or their womenfolk. What they are doing does



"AT WORK"
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FROM A DRAWING BY ROBERT STERL



not interest us particularly. The subject as a story has no claim upon us. But we see a type of humanity, stripped of its realism, elevated to a stage of simplicity that enables it to figure by the side of the heroes of history and the saints of faith as a subject for art, when presented as seen with the eye of an individual creative soul.

In creating the type I think Sterl has so far been more successful than in presenting it. I mean to say that his "poor folk" are not subject to the strictures hinted at above, but he has not always succeeded in making them serve the special purposes that underlie a single picture. This is rather a matter of technique in his case. For example, he desires to tune our spirits to a particular chord that the vision of a twilight strikes in us. He can do so in pure landscape better than in his large figure paintings, although there the "poor folk" may have been introduced for the very purpose of strengthening the impression. It is, indeed, in pure landscape that Sterl has done his best work down till now.

He generally adheres strictly to the skeleton of nature; in other words, as far as form is concerned, he copies what he sees before him. He does not compose or construe in order to counterpoise light and shade. What he adds to nature lies in the direction of lowering the general tone and of eliminating detail. Like all true artists he simplifies. The meadow that in reality is full of heterogeneous light and colour is to him nothing but one more or less flat tone which he balances against equally simple ones of the sky and of the woods. The brushwork is bold and straightforward. This broad, sound style of landscape art is not, of course, distinctively Sterl's own; but it is a fine one to follow, and what he has created in it is so far his most fascinating work.

I say "so far," because the produce of his last year's labour, from which all the examples here reproduced are gleaned, show him to have other aims in view besides. Sterl saw the light of day (on the 23rd of June, 1867, by the way) at Grossdobritz; so he is Saxon-born, and remains true to his mother country inasmuch as he has



"THE VILLAGE COBBLER"

BY ROBERT STERL

settled in its capital, Dresden. Yet it only houses him for about half the year—the winter season, during which he spends a considerable time teaching classes. Half his interests are centred in Hessia, and he feels drawn to that soil as another would to his native country. Repeated sketching tours thither with friends have made him enamoured of those parts, and at last he built himself a small house there, merely a studio and a couple of rooms, at Winninghausen, two hours from the next railroad station, three from Frankfort-on-the-Main. To spend a season so far removed from all comfort is a tax upon almost anyone, but the past summer—with its splendid percentage of fine days—well repaid him with its opportunities of work for any inconveniences he may have had to suffer. It was the first summer he has spent altogether at Winninghausen, and it was a most fruitful one.

Taken altogether, his love of simplicity and his selection as to form still hold good, but he has learned to take more delight in colour. What his landscape art may have lost in refined harmony it has gained in freshness. There are delightful sketches of juicy green meadows, watered by glittering brooks against a bright blue sky, among this last year's work. Confronted so much during the height of summer with a luxurious bit of country, he has been attracted more than formerly by problems of intense sunlight. The labourer, for example, seated at the brink of a clay pit, was painted in full midsummer sun; the sketch is glaring with reds and yellows, and one of the most powerful presentations of sunshine imaginable. This is but a sketch, to be utilised in some future painting. Among the finished paintings with a similar problem, there is a specially fascinating one called the *Return from the Field*. A farmer, his wife and a child are returning home from their day's work across a

meadow that lies in the shadow of a dark forest in the middle distance. As the setting sun (not visible itself) is behind this forest, this, too, presents to our eye a sombre, quiet silhouette. But beyond and below it in the perspective the last golden rays fall upon some distant trees that are lighted up in a blaze and form a most telling contrast to the subdued quiet of all the foreground and middle distance.

Another large painting is an excellent attempt at a most difficult undertaking—that of painting darkness. Farm hands are at work with some sort of a wagon, long after sundown, when the cloak of black night has already almost covered the earth. I have seldom seen a picture of this subject so excellently done. Just as we, in nature, recognise objects when it has turned dark only very gradually, so we do in this picture. Unfortunately it offers insurmountable difficulties to the photographer, but the crayon sketch here reproduced will indicate in what direction the virtues of the painting lie.



"MOWERS"

BY ROBERT STERL



Besides essays in these different lines, Sterl has also done interesting studies of the peasants about him.

Perhaps we ought not to call him a commanding artist, but nevertheless he is more catholic in his interests than many of the strong men: more, indeed, than most painters are nowadays. Moreover, it is surely full of promise that whatever problem he turns to he always displays earnestness of study, and that he is gifted enough to attain in the very beginning a higher standard than so many reach at the end of their patient efforts.

H. W. S.

A CURIOUS question was lately raised by M. Patricolo, conservator of the Ducal Palace of Mantua. It concerns the clay model of the celebrated "Studiolo" of Isabella d'Este, exhibited in the South Kensington Museum. In 1887, the directors of that institution desired to add to the existing series of models in relief, representing the most remarkable examples of polychrome decoration in Italy, a model of one of the most exquisitely beautiful rooms, once occupied by Isabella d'Este, in the Ducal Palace at Mantua, and known as the "Studiolo of Isabella," or the "Marchesana." As this most precious portion of the famous palace was in a dilapidated condition, it was necessary to have recourse to historical and literary research, and when, some years since, Charles Yriarte, the French art critic—a writer more genial

than profound—published in the "Gazette des Beaux Arts" a series of articles on the artists who had had relations with Isabella d'Este, the directors of South Kensington were content to rely on the researches made by the writer in question, and had the "Studiolo" reconstructed accordingly. The late M. Yriarte had presented an old hypothesis to the effect that there were paintings on the upper part of the walls, near the ceiling, including one by Costa, and two by Mantegna, now in the Louvre, representing *Parnassus* and *Virtue triumphing over Vice*. Thus, the South Kensington model was enriched with representations of these pictures. No one questioned the accuracy of all this until M. Patricolo came to the front, and, armed with irrefutable documentary evidence, pointed out the error of M. Yriarte, and the consequent error of the South Kensington authorities. For the accuracy of the model is belied by the "Studiolo" itself. In fact, M. Patricolo remarks that, precisely in the spaces where the pictures by Costa and Mantegna should be were revolving machines, while the spaces between the columns were covered by canvases which could not be replaced by pictures, especially pictures such as those of Costa and Mantegna. The machinery consisted of a cylinder, terminated at one of the extremities by a huge pulley, acting simultaneously with a smaller pulley above.

All this excludes the possibility of pictures having hung on these walls. And if further proof be needed it may be found in another recently-discovered document dealing with the apartments of Isabella d'Este in "Corte Vecchia," where were found the pictures supposed to have been in the "Studiolo" of the Ducal Palace. It should be added that the paintings were nine in number, according to an inventory made in 1542, while the blank spaces available in the "Studiolo" are only six, this again serving to fortify M. Patricolo's contention that at South Kensington the original arrangement of each picture had not been respected.



"A POND"

BY ROBERT STERL



"HESSIAN PEASANTS"
BY ROBERT STERL

A BIRMINGHAM ARCHITECT—
W. H. BIDLAKE. BY A. S.
WAINWRIGHT.

THERE is probably no architect in Birmingham who has influenced and guided the younger men of his profession to the same extent as Mr. W. H. Bidlake.

Though his earlier architectural training was acquired in London, where, amongst other awards for special merit he gained the R.I.B.A. Pugin Travelling Scholarship, he has, since his residence in Birmingham, closely identified himself not only with his profession, but with its highest ideals, and, above all, with its teaching.

For ten years he was instructor at the Central Art School in Margaret Street, until pressure of work compelled him to relinquish a position in which he holds the remarkable record of never having once missed a class or lecture through the whole of his tenure of office. He still retains the post of lecturer upon Architectural History at the school.

With Mr. Bidlake's public buildings this article does not concern itself, nor is it necessary to more than record in passing his great love of Gothic, and his belief in its vitality.

The Kyrle Hall in Birmingham, and St. Agatha's and St. Oswald's churches, are amongst his notable achievements; but it is of his work as a designer and builder of private houses, and of the principles underlying his work, that we wish to speak here.

Mr. Bidlake takes exception to the term "Domestic Architecture," and prefers rather "Domestic Building." In support

of his preference he argues that in past times the house, built more or less according to traditional rules by the workmen of the district, was the simple and direct outcome of those rules applied to the wants of the owner and to the limitations of the site and local materials. It is because some special architectural effort has been made that much good house-building has been marred, and the "suburban villa" has become so painfully obtrusive.

In fact, the "suburban villa," with samples of every manner of building—brick, half timber, tile hanging, and rough cast—all crowded into the space of one small house, with the addition, perhaps, of terra-cotta string courses and carved stone lintels, which must be provided, as every sane man knows, at the cost of the general excellence of material and workmanship, is to Mr. Bidlake an ever-present example of the very points



"WOODGATE," FOUR OAKS, NEAR BIRMINGHAM

W. H. BIDLAKE, ARCHITECT

which should be avoided in house building—an example which it has been his constant aim to warn his pupils against. It is the text of his often-preached sermon on “How not to build a house.”

Starting from the philosophy of the elemental requirements of a house, Mr. Bidlake may be said to light three lamps of domestic architecture, following their guidance in his own work, and emphasising in his teaching the importance of keeping them in sight.

The first lamp has regard to the house in its relation to its owner, and may be called the “Lamp of Repose.” He exhorts his pupils, under all circumstances, to avoid “features.” No sign of effort, constructional, architectural or other, should be found in what he considers an ideal house. In home life the heroic virtues are beside the mark, while the domestic ones are of its essence. So with the house itself. Repose must be the keynote everywhere. The house is a haven of rest for its owner. For the busy man to return home wearied with his day’s work to the company of some self-assertive and blatant “special feature”

of an architect’s misguided originality is an indescribable evil; and some of the copper twists and curls that circle round the fireplace, or the tonic “voussoirs” that punctuate the arches in some houses, can be nothing but torture to a sensitive man.

As with the architecture, so with the decoration. Restful, harmonious schemes of decoration must prevail throughout, with nothing that can offend by especially attracting and riveting the unwilling attention.

So we merge into the second lamp, that of “Harmony,” which appertains to the house itself and its situation and growth.

Mr. Bidlake considers his house in the light of the natural growth, as it were, of its surroundings. Externally its form should be carefully evolved with regard to the levels and accidents of the site. The disposition of the trees, if any, the arrangement of the garden, as well as the choice of materials, preferably local ones, which, harmonious in their own colouring, receive willingly the mellowing tints that Time and Nature give—all these are cardinal points to observe; and an hour or two



“WOODSIDE,” BRACEBRIDGE ROAD, FOUR OAKS

W. H. BIDLAKE, ARCHITECT



"WOODGATE," FOUR OAKS

W. H. BIDLAKE, ARCHITECT



"WOODGATE," FOUR OAKS

W. H. BIDLAKE, ARCHITECT



THE DINING-ROOM AT "WOODGATE," FOUR OAKS

W. H. BIDLAKE, ARCHITECT



"WOODGATE," FOUR OAKS

W. H. BIDLAKE, ARCHITECT



"THE DENE," BRACEBRIDGE ROAD, FOUR OAKS

W. H. BIDLAKE, ARCHITECT



"GARTH HOUSE," EDGBASTON: DRIVE FRONT

W. H. BIDLAKE, ARCHITECT



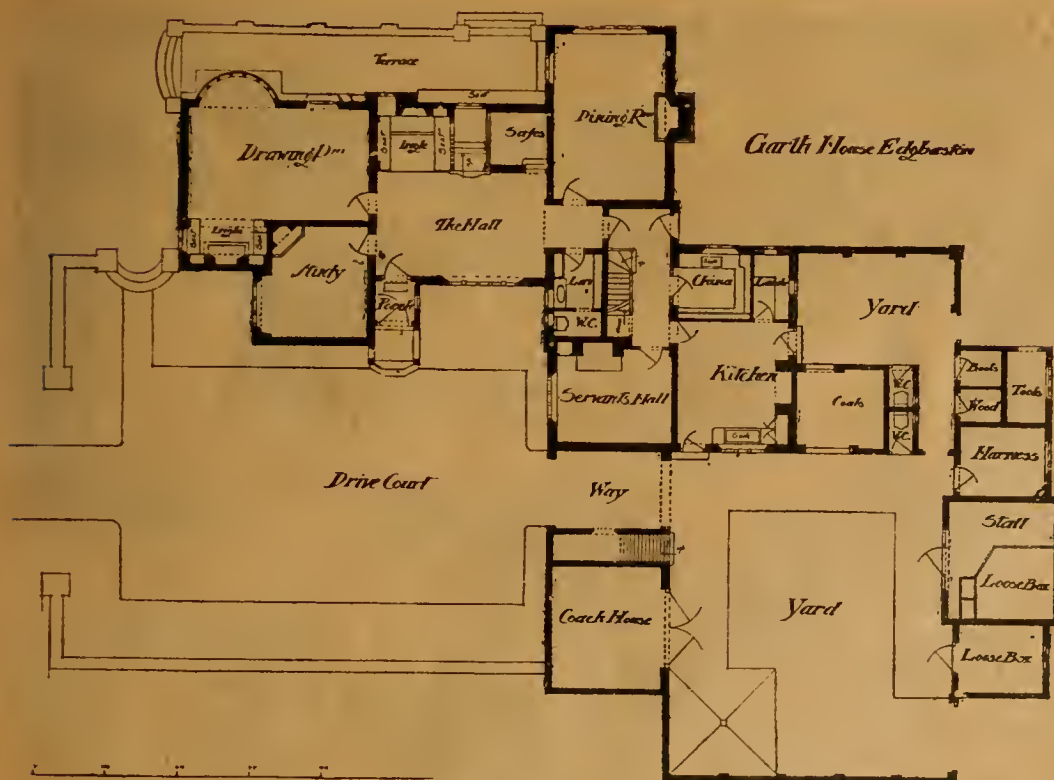
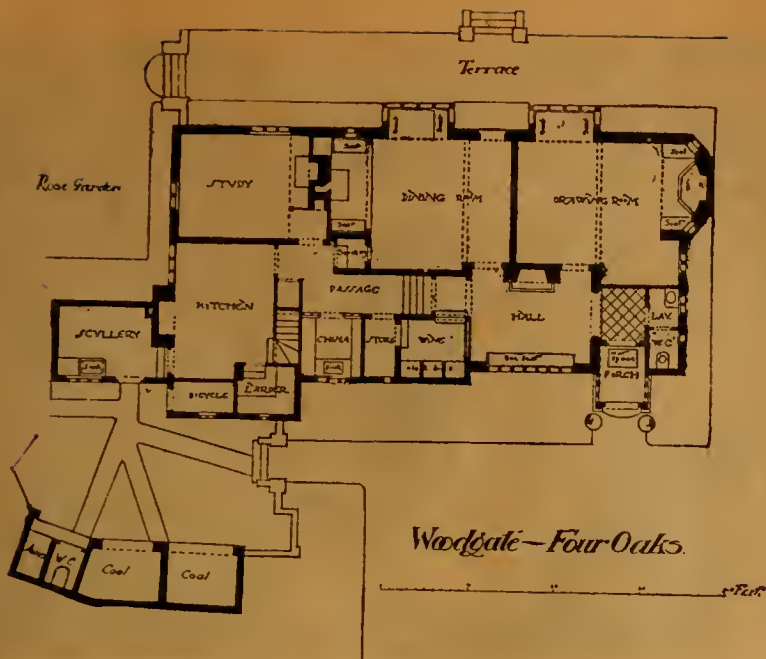
"GARTH HOUSE": GARDEN FRONT

W. H. BIDLAKE, ARCHITECT



"GARTH HOUSE": THE HALL

W. H. BIDLAKE, ARCHITECT



PLANS OF HOUSES
BY W. H. BIDLAKE



THE HALL INGLE AND STAIRCASE AT "GARTH HOUSE"

W. H. BIDLAKE, ARCHITECT



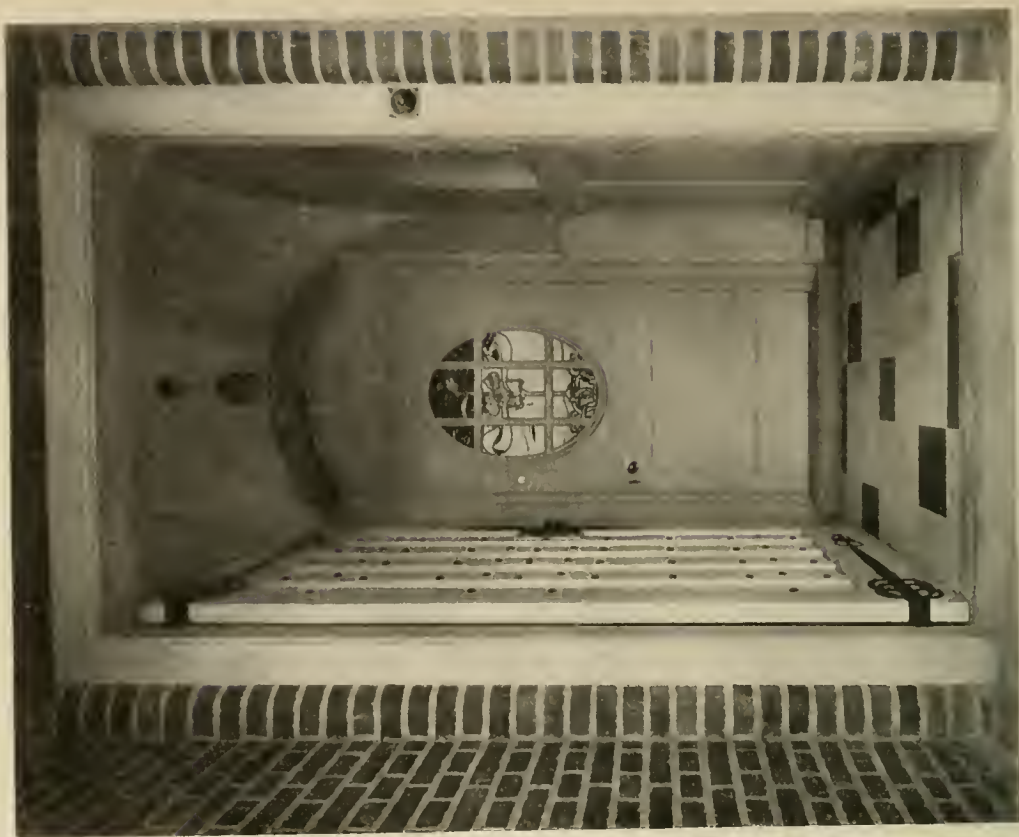
THE DRAWING-ROOM FIREPLACE AT "GARTH HOUSE"

W. H. BIDLAKE, ARCHITECT



"GARTH HOUSE"

W. H. BIDLAKE, ARCHITECT



"GARTH HOUSE" : THE ENTRANCE

W. H. BIDLAKE, ARCHITECT

spent in wandering round the chosen site and absorbing its spirit is the best initial step to its conception. This thorough entry into the spirit of his building is perhaps one of the chief factors of Mr. Bidlake's success; and although in some of his advice, such as a claim for the careful consideration of the "sky-line," he soars above traditions, who will question that the flight is in the right direction?

"Hospitality," or the house in relation to the outside world, is his third lamp.

In the arrangement of its parts the house should group well from all points; and the entrance, for preference, should lie at one end of it. For, in this, as well as in a certain spaciousness apparent on entering, lies the first expression of that hospitality which should be a quality of the house. A hall which is more than a narrow passage is an essential; and so, too, is the hall fireplace which, with its cheerful fire on a December afternoon, helps to symbolise the expression of a hearty welcome.

Many who consider it necessary to have a fireplace in the hall fail to recognise the desirability of putting a fire into it, counting it in the same category as the rusty ancestral armour purchased at the

bric-à-brac shop,—as nothing more, in fact, than a piece of decoration.

Mr. Bidlake dislikes all narrow passages, his opinion being that a four-feet way from place to place, fashioned with no loftier object in view than the convenient passage of the dinner-tray, makes for gloom and depression. A wide passage, where room may be found for the settle or oak chest, and where an odd half-hour may be whiled away, adds enormously to the general enjoyment and attractiveness of the house; and it is much more expressive of welcome and comfort than a home in which warmth and repose are centred in one or two rooms, and the rest of the house is as a foreign land to the guest and the owner alike.

These opinions may, perhaps, rank among the commonplaces of precept; but, held and practised by a man of the ability and devotion to his art of Mr. Bidlake, their value becomes proportionately greater.

A man of high ideals in the wider paths of his profession, and with the greater part of his life's work still before him, Mr. Bidlake will doubtless achieve greater things, and, in achieving them, will continue to show the way to others.

A. S. WAINWRIGHT.



"GARTH HOUSE": THE LANDING

W. H. BIDLAKE, ARCHITECT

American Press Illustrators

ILLUSTRATION OF THE DAILY PRESS IN AMERICA. BY WILL JENKINS.

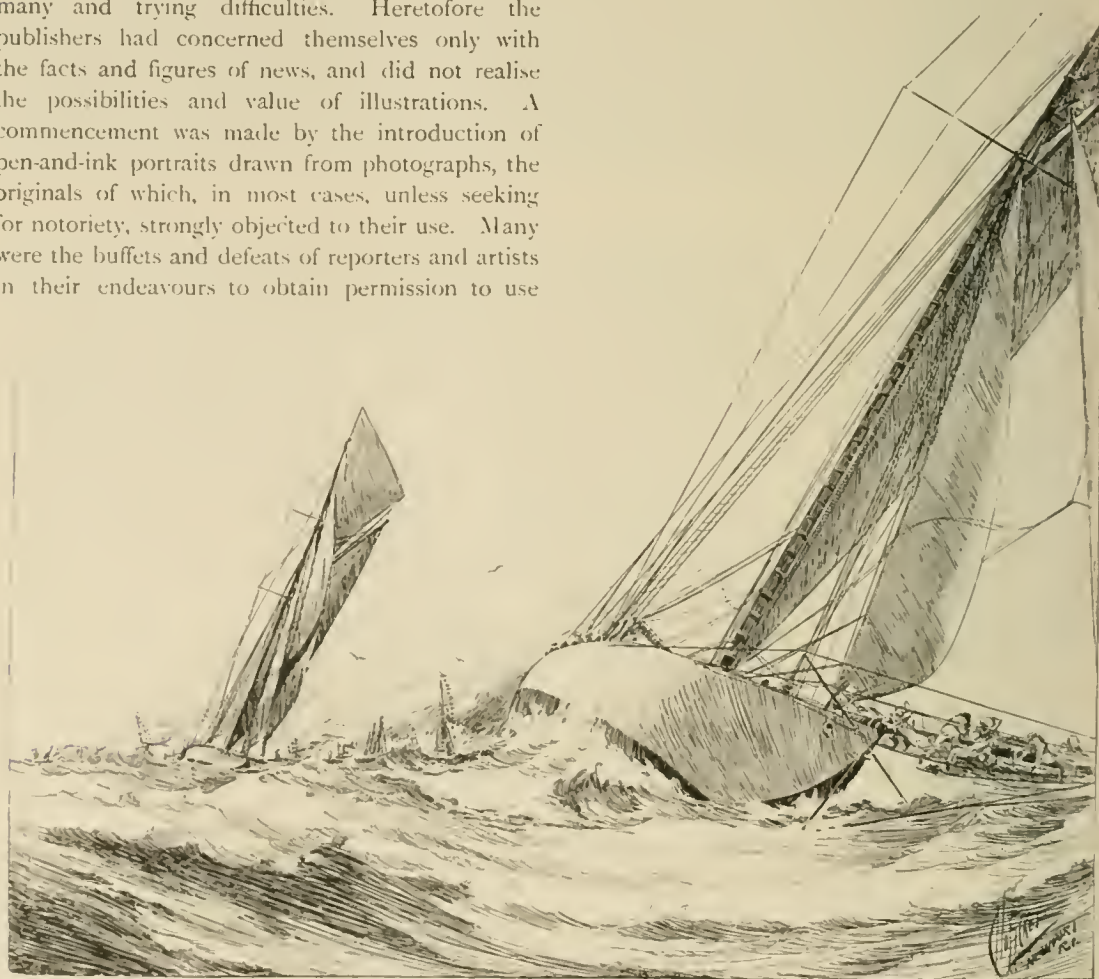
THE able manner in which news events are illustrated in the pages of the daily papers in America has been made possible by two principal influences. Firstly, the development of public interest in pictorial matter brought about by the magazines which had so largely opened their pages to the clever black-and-white draughtsmen of the time; and, secondly, a more vital reason, that of a national characteristic of deeply interested curiosity, which makes the American mind so keenly responsive to "live news," eager for detail, and quick to grasp the anecdotal side of pictorial art. Thus the "illustrated" newspaper has become a component part of the social condition of the American people.

The innovators of news illustration met with many and trying difficulties. Heretofore the publishers had concerned themselves only with the facts and figures of news, and did not realise the possibilities and value of illustrations. A commencement was made by the introduction of pen-and-ink portraits drawn from photographs, the originals of which, in most cases, unless seeking for notoriety, strongly objected to their use. Many were the buffets and defeats of reporters and artists in their endeavours to obtain permission to use

such portraits. Gradually, however, persons of prominence in public affairs, society or professional, sanctioned the use, and both publisher and public quickly grasped the importance of the artist's work in the new field, and as quickly found him able to do far greater things than the newspaper portrait.

One paper after another took up the idea, and from this beginning of a handful of men the work in a few years has become a most important and striking feature of American journalism. Many of the great dailies retain a permanent staff of from ten to twenty men. Newspaper publishers and editors, appreciating the value of the pictorial expression of news, have come to consider an "art" staff a necessity, and even among the smaller papers illustrations are abundantly used.

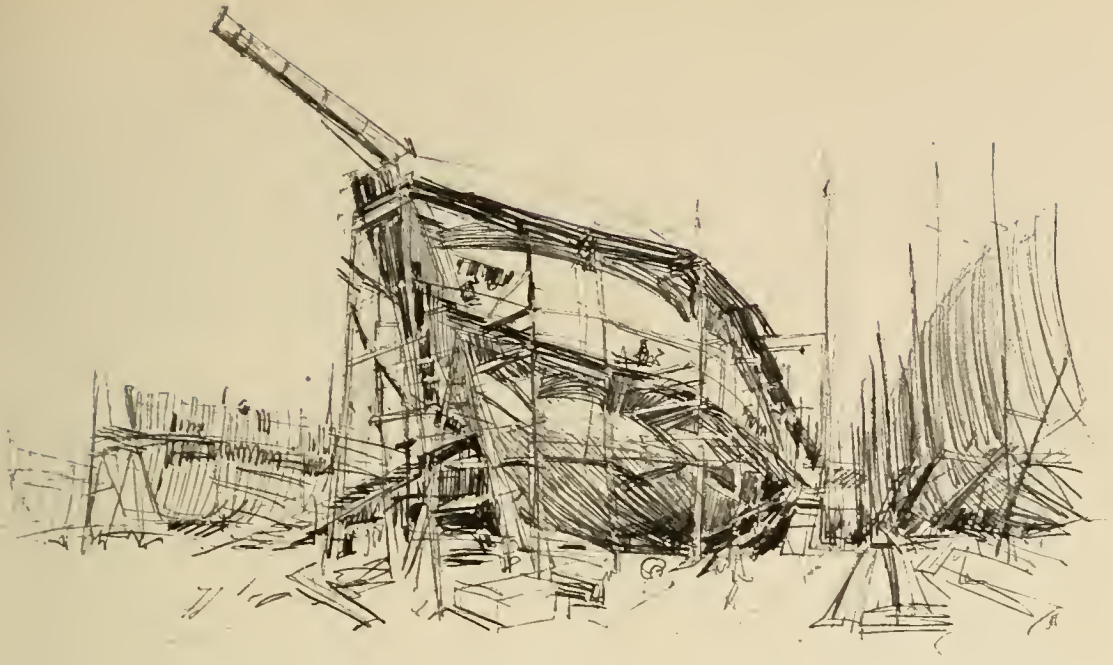
The work of these artists appears daily to an audience of some millions of people, and their



"COLUMBIA AND CONSTITUTION"

(From the "North American")

BY C. HOFACKER



FIRST PENCIL SKETCH FOR THE DRAWING SHOWN BELOW

DRAWN BY V. H. BAILY



influence upon public taste can hardly be estimated. Drawing under great pressure, amid the confusing and distracting bustle and hurry of a newspaper office, the results show how acutely they feel their responsibilities to art and to the public.

Each man of the staff is a specialist in some line—portrait, society, yachting, naval, military, sport, or humour, and must also, if needs be, suddenly fill the place of one of his fellow-workers, and make presentable drawings of any of the enormous range of subjects with which a newspaper deals, often under most trying conditions. If called from his bed at midnight, he goes with all possible speed, and gathers the data necessary to accurately illustrate some railway disaster, fire, or shipwreck, miles away from town,

and not only procures all the information he may need, but does so quickly and returns to his office in time to make a finished drawing to fill a previously allotted space in the "make-up," which must be completed in a specified time determined by the hour of going to press.

Some of the adventures of these "knights of the sketch-book" are indeed exciting, and their exploits are often varied with much danger, humour, or pathos.

This, however, is not the only side of the artist's life in such work. Where possible, all approaching events are carefully plotted out and assigned, sometimes days in advance, the staff man carefully thinking out and arranging previously collected data for the drawing. In some cases the drawing can be nearly completed in advance, as in the instance of a public meeting, where among a large mass of people there are some central and important features. The crowd of people, the interior of the building, or, if in the open, a possible background of buildings, can be drawn in advance, and at the final moment, the artist, with a few quick pencil strokes, seizes the characteristics of the face, figure and gesture of the person or persons who are the centre of interest in such a scene. Then, hurrying back to his desk, the drawing is frequently finished, engraved, and running on the press before the function is over.

This is but an instance of an immense organised system of acquiring and presenting pictorial news, a system which has made it possible to show, as never before, that artists may possess both artistic ability and much executive capacity.

It has been said that "American artists do not paint pictures as much as they serve on committees." If this be true of American painters or not, their black-and-white brethren have proven their abilities as men of action.

They have had fierce battles to fight in this their world of news-pictures, one of which is that old, old question of the limitation of process, and many have been the heartburnings and bitter disappointments in their struggles to reconcile good, artistic penmanship with the trying difficulties of rapid printing on cheap paper from shallow process blocks. Much credit is due not only to the artist, who has so carefully and conscientiously developed a suitable and effective group of methods conforming to new conditions, but also to his brother workers, the photo-engraver, stereotyper, and printer, who have greatly assisted him by enlarging the possibilities of their respective processes.

In this connection it may be interesting to state that whereas not long ago the complete transition

from the drawing to the final blocks required a time limit approaching hours, the facility with which it can be done now resolves itself into a question of minutes. The drawing from the artist's hand passes through a wonderful time-saving system of rapid plates for the photo process, rapid formulas for developing and fixing, rapid-drying electric fans, and, most marvellous of all, an "etching machine," whereby a system of sprays of acid is thrown upon the zinc, which is eaten away in a few moments, and the "cut" is then ready for the stereotyper, who, again, has learned to do his work in a space of time which suggests something of "black art."

These talented American illustrators have fought nobly for the recognition of "drawing"—drawing in good terms, in chosen lines and logical comprehensive artistic statements, and for a more accomplished use of the language of line. They have now reached an epoch in their history, a parting of the ways, where they must either show their mettle again and demonstrate their superiority, or join hands more closely with science and their brother the photographer.

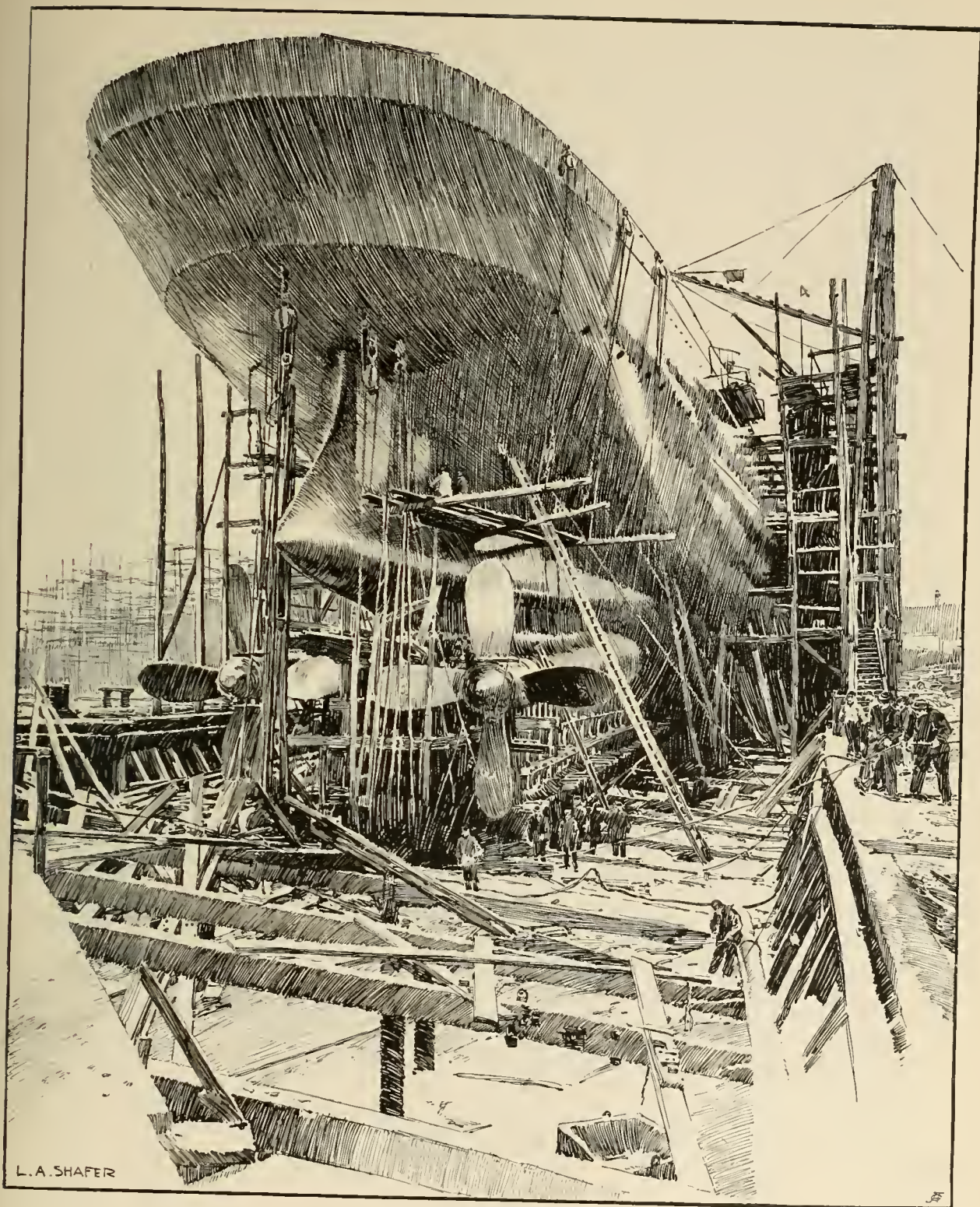
It is most regrettable that publishers who possess such a power of influencing public taste should find reasons for abandoning any of the work of those



COURT SCENE

(From the "Boston Herald")

DRAWN BY W. THORNDIKE



(From the "New York Herald")

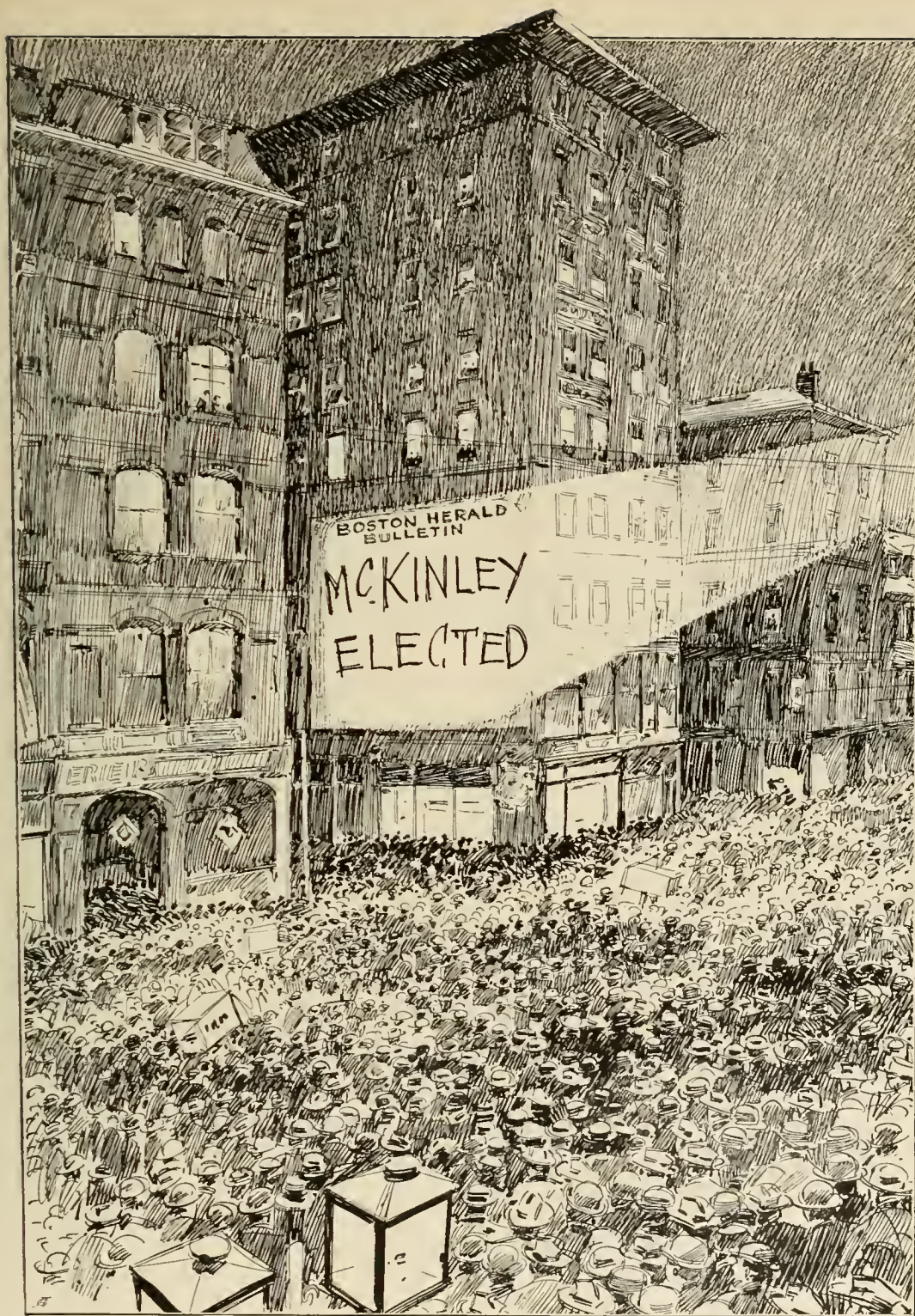
"THE GERMANIC IN DRY-DOCK"
DRAWN BY L. A. SHAFER



"THE REALIST." DRAWN
BY CHARLES SARKA

First Nymph: "Do you think he sees us?"

Second Nymph: "I'm afraid not; he's a realist."



(From the "Boston Herald")

"THE NEWS BULLETIN"
DRAWN BY V. H. BAILY



ALPHONSE DAUDET, FROM CARRIERE'S
PORTRAIT. DRAWN BY MR. STEIN

(From the "New York Herald")

artists who have made it possible for the daily press to become a field of pictorial expression ; and substituting insipid and misleading terms of photography in place of really artistic work.

If the users of photographs base their claims on their journalistic or news value, their argument will not stand comparison with the results shown by the artist journalist, who, with his facility in sketching, can grasp more clearly, and set down his story with more convincing force, than is possible to any photographer. Moreover, he possesses that most valuable power, the elimination of unimportant detail and of adding emphasis to the essential facts, such as only the practised journalistic eye could select and set down, with the clearness so necessary to any newspaper statement.

The whole subject is one to be judged from the journalistic standpoint. Tame and unsatisfying, indeed, would be the text matter of a paper having no discerning writers to "enliven" the presentation of its facts in news. This, then, is exactly what the camera cannot do,

but the artist can do so with taste and style. May it be more fully appreciated before this vast public, greedy for pictorial things, shall have lost their keen interest in good drawing, so nobly fought for by artist and publisher in the past fifteen years !

The accompanying examples have been selected to show, as far as possible, the wide range of subjects which "staff" men are called upon to illustrate.

The Germanic in dry-dock is drawn in a style both effective and admirably suited to the limitations of rapid printing ; bulk, form, and textures are forcibly expressed, and with power of selection. L. A. Shafer is at home with a great variety of subjects, but is best known for his knowledge of ships of the U.S. Navy and of racing yachts. Much of his work, both as artist and writer, has been devoted to the International Cup races.

The Realist is drawn in a manner characteristic of a clever group of American draughtsmen who aim at directness of methods, and the use of such



PORTRAIT OF THE ARTIST

(See article on E. T. Van Hove)

BY E. T. VAN HOVE

varieties of line as are most natural to pen and ink. Charles Sarka has done much excellent "news" work, as well as subject drawings and illustrations in more ambitious fields.

Mr. Stein is best known for his striking rendering of portraits. His dashy, "etchy" system of lines is especially suited to the interpretation of exact but delicate modulation of colour, light and shade as in this portrait of Alphonse Daudet from the work by Carrière. There is much feeling of the original paint in this drawing.

Ability to strongly express character—or sometimes greatly emphasise it—is in many subjects a valuable qualification to the newspaper artist. In the example of Mr. Thorndike's work, illustrating an incident in a criminal trial, this has been necessary. Most of the actors in this scene—judges, council, witnesses, prisoner, etc.—had previously become familiar to the public through the many illustrations published during the trial; it then became necessary to have each person depicted in such a manner as to be easily recognised by the readers, and any peculiarity of face or figure forcibly drawn. This artist has also done excellent work as a political cartoonist.

The drawing, by V. H. Baily, of a crowd before a newspaper bulletin on the evening of a Presidential election is both characteristic as an example of "staff" work, and as an illustration of a scene common to American cities, when events of great public interest are being turned into news. This drawing is also an example of "rush" work, the sketch on the spot being made, the drawing laid out, finished, and engraved to appear in the earliest edition issued after the event. The pencil drawing of a shipbuilding scene shows this artist's methods of setting down data for use in making his drawings. The original was made much larger, and the drawing the same size as the sketch for about "one third reduction." The reproduction of the pen drawing of the same subject is cut from a full-page group of scenes illustrating an artist

describing the various kinds of work going forward in certain shipyards.

The drawing of a yacht race ("Columbia" and "Constitution") by Mr. Hofacker is representative of his clever work in marine subjects, and is from pencil sketches "on the spot."

All of these drawings were originally reproduced much larger; in fact, to the scale suitable to make them effective on the usual newspaper page. It has been necessary to reduce them in order to render them available for use in THE STUDIO.

(To be continued.)

THE ART OF EDMOND THEODORE VAN HOVE. BY EMMA L. MONYPENNY.

EDMOND THEODORE VAN HOVE was born at Bruges, in 1851, and after making his first studies at



"ST. LUKE"—WING PANEL OF TRIPTYCH

BY E. T. VAN HOVE





"THE AWAKENING OF JESUS"—CENTRAL PANEL OF A TRIPTYCH

BY E. T. VAN HOVE

the Royal Academy of his native city, he started the battle of life in the *atelier* of a painter on glass. Making the most of this experience, he passed on to Paris, where he worked for a time at fan-painting, and entered the *École des Beaux-Arts*. Next we find him in the studio of Cabanel, the wise master whose principle it was to guide the natural trend of a pupil, and who sent forth into the art-world men like Bastien-Lepage, Besnard, Chartran, Jean Veber, Carrière, and Edmond van Hove, each strong in the strength of his own individuality. Here our artist not only learned execution, simplicity, and decision as a draughtsman, but knowledge of truth, *i.e.*, the seizing of facts and the ordering of them by force of intellect so as to make them memorable and beautiful to the visible and inward eye of all who behold. According to the theory of Mr. Ruskin he grasped the first merit of manipulation, "that delicate, ceaseless expression of a touch, which makes every hair's-breadth of importance, and every gradation full of meaning."

While yet in Paris Mr. van Hove may

have caught his ideal from the glorious severity and accuracy of detail of Holbein, and on his return to Bruges, with the Grand Prix de Rome, he was able, with a more cultured mind, to give himself enthusiastically to the study of Memling and the Van Eycks. At any rate these three afterwards exercised a powerful influence over his subjects and the rendering of them. His first picture, a *Head of John the Baptist*, was accepted by the Museum at Antwerp. Next we find *The Faience Painter* well received, while *The Goldsmith*, *The Miser Counting his Money*, and *The Banker*, found their way to England.

His first important picture, which the writer saw in progress, and afterwards at the Paris Exhibition (it having the year before gained a medal at the Salon), was a triptych, *Alchimie, Sorcellerie, Scolastique*—quaint in subject, beautiful in drawing, and subdued in colour. Two distinctly fifteenth-century *savants* are trying to discover on the nude figure of a girl sorceress the exact spot where, according to tradition, the Devil is located. This picture was sold in Berlin.

One of Van Hove's most important works was next produced—an altar-piece for the Church of St. Giles, Bruges. Owing, however, to the want of light in the church, the beauty and refinement of the work are scarcely perceptible, but viewing it in the studio as well as in the church has helped the writer to the appreciation of its great merit. What could be more lovely than the exquisite grace of line of the Gothic saints occupying each of the side panels, while the arrangement of the two central panels, *The Last Supper* and *Christ appearing to St. Thomas and the other Disciples*, is singularly original, owing, no doubt, to the panels having to be upright. The perfect "subordination to the form of the thing decorated" in this masterly treatment of *The Last Supper* is very notable.

The change to ecclesiastical subjects was a great benefit to the young artist himself. Most aspirants

in that old Church-loving city, more mediæval and more Catholic than Rome itself, desire the patronage of the Church—and henceforth we find Van Hove's fame growing through a series of lovely Madonnas—*Mater Amabilis*, *Mater Admirabilis*, *Mater Salvatoris*—and throwing off the refined but sombre tones of greys, browns and greens, we find him bursting into the most glorious bright colour, vibrating with air and warmth and atmosphere, yet losing none of that perfect truth, delicacy and harmony so characteristic of his productions. True to the old Masters, he gives us these sacred subjects in open-air or in an interior, with open window, showing a clear landscape. Take for instance the triptych, *The Awakening of Jesus*—now in the possession of the Princess de Tour et Taxis—glinting with sunshine and gentle with the pure air of summer. The view is from

the ramparts of this old city of many fortunes. Rising amidst the leafy green, the red roofs, the cathedral tower, the great belfry, one could almost think they hear the glorious bells on Easter Morning—bell answering to bell all day in never-ending song, one more perfect, more musical, than the other. With what quietness and confidence the Madonna gazes on Divine Love—the Holy Child! How natural the pose, the expression, and the tone of delicate colouring! In the veiled drapery, as in that also of the *Mater Amabilis*, we have a sample of the artist's most perfect skill and refinement of work. On the wings are St. Luke and St. John. In St. Luke there is no weakness, but strong individuality of character and culture in the penetrating, all-knowing face; while in St. John the Divine, who seems as if he expressed the reflection of his Master, we read spirituality, grace, gentleness, deep thought and memories of the one perfect life. He appears as if, having seen God, he saw God in all things; as if, though human, he was permitted to gaze into unfathomableness.



"ST. JOHN" WING PANEL OF A TRIPTYCH

BY E. T. VAN HOVE

THE EXHIBITION OF THE VIENNA SECESSION. BY A. S. LEVETUS.



"THE SORCERESS"

BY E. T. VAN HOVE

Mr. van Hove's works, with one exception (*La Vierge Inspirant les Arts*), are on a small scale, and as an exhibitor he has met with great success. At Barcelona, he obtained a medal of the first class. He is President of the Royal Academy at Bruges, and has received the honour of "Chevalier de l'ordre de Léopold." He has lately built for himself a house at Antwerp, the interior of which bears the impress of much of his own mediæval spirit. We heartily wish him good luck, though we regret his departure from the fair city which seemed to inspire him with so much of the poetry and genius of the days that have long since passed away.

EMMA L. MONYPENNY.

All who take an interest in etching will welcome the forthcoming Special Summer Number of *THE STUDIO*, which will be devoted to a consideration of the present aspect of the graver's art in Europe and America. The illustrations will be very numerous.

LITTLE more than four years ago everybody was asking what that single word "Secession," placarded on the walls of Vienna, could possibly mean; yet in March the Association opened its doors for the thirteenth time. Things already show signs of righting themselves. One no longer sees hanging on the walls the ultra-secessionistic art figures which used to cause nothing but wonder; and if the modern artists here represented do not always show the outward expression of the inward struggle to achieve something, still they give us ground for hope.

The present exhibition has been arranged by Kolo Moser, Professor of Applied Art at the Vienna Imperial Arts and Crafts Schools.

Although on the whole the effect is very pleasing, one misses those "home" touches to which the Secession has accustomed us. Still we have soft and low old English couches in old red, and equally tempting armchairs, all hidden in niches, such as one would naturally seek for a *tête-à-tête*. And in niches and doorways are hidden—but in such a manner as to be seen and yet not seen—decorative glass-lamps and pottery. All the pictures are not happily hung. Böcklin's *Sea Idyll*, for instance, "built" into a kind of easel-stand, must needs, by the prominent position it is placed in, cast shadows on the portraits hung "behind its back." Still, it is hard to say where the Böcklin could have been better placed, unless perhaps where the light might have fallen from the side instead of from above. Still, this very shade serves to intensify its blues. A Triton, a seal, a mermaid with child at her breast, and another child behind the mother—that is all. There is, nevertheless, a whole depth of fantastic poetry underlying it.

Vienna Secession Exhibition

There is very much that is attractive and good in the present exhibition. Kolo Moser has adopted the expedient of raising the two side-rooms, and thus, by giving a flight of five or six steps, has succeeded not only in giving us something to which we are not accustomed—and a change from the conventional is always agreeable—but, at the same time, in gaining effect.

There are fewer portraits than usual. In fact, they are almost absent. Klimt, however, shows an unfinished picture of *A Lady*, clad in misty pearl grey, so delicately depicted that she seems enveloped in a cloud with a silver lining. Klimt also shows four other works: *A Forest of Fir Trees*, *Still Water*, *Seashore*, and *Gold Fish*. Here at once we have something to think about. In the *Forest* the artist shows us a long line of firs with their misty tints of blues and greens and browns, with the sun in the distance shedding his light upon them. We see the irregularity of trees, and recognise them as we have seen them in the Bohemian woods. *Gold Fish* is evidently destined for a decorative panel, and would, no doubt, show to better advantage in its proper place, for here much of its beauty is lost. Throughout there is a tone of gold, and the fish seem swimming in the water, their fins move, their scales glisten, and a mermaid is playing with them as they swim by. Everything seems in a whirl,

and other mermaids in the distance help to create a kind of intoxicating eddy. Here, too, the colouring is peculiar to Klimt, the delicate airiness which seems as if no brush had ever touched it, only a slight whiff—a puff, and the colour is there.

Franz Stuck (Munich) has sent a series of portraits of ladies of different nationalities. These, with a plaster relief of Beethoven, a portrait of Hermann Levi, director of music at the Royal Opera, Munich, and *The Furies*, occupy a niche to themselves. The ground-tones of this last are in black, white and red, but not so happily and easily mingled as those of the portraits, though the picture is well conceived and carried out. The Beethoven is an excellent piece of work, as is the portrait of Herr Levi. Among the exhibits, those of Ferdinand Andri have a worthy and foremost place. They depict scenes of Eastern Europe, and possess many charms. *Slovaken* (Slovaks), which has been bought by the Legislative Assembly of Lower Austria, shows, as do all this artist's exhibits, an intense knowledge of and interest in peasant life. In this picture we have in the foreground an old peasant clad in his sheepskin-lined drab coat, enjoying the honour paid to him, to judge from the tell-tale face. This mass of drab is relieved by the various coloured head-shawls worn by the women, yellow, reds, and blues. *Butter Women* has been bought by the Austrian



EXHIBITION OF THE VIENNA SECESSION

ARRANGED BY KOLO MOSER

Vienna Secession Exhibition



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EXHIBITION OF THE VIENNA SECESSION

ARRANGED BY KOLO MOSER

Vienna Secession Exhibition

Ministry for Education. Here we have all grey-blues in dark and light shades, relieved by the red-striped dress and brilliant scarlet parasol of a girl who has come to bargain. Behind are other buyers in blue costumes. A number of women are seated before a row of tubs of butter exposed for sale, bedded in green leaves. Every face is typical, the old woman in the front for whom the pleasures of life are past, and the young one next her who is enjoying them. Then comes the *Salzburg Market*, also in grey blues, and here, too, he has caught the expressions extremely well. All his peasants differ, as do the nations from which he has taken his types.

Professor Baron Myrbach has only sent one picture, a study of *Firs*, which is finely painted and cool and fresh to look at. Julius Diez (Munich) is at his best in the *Will o' the Wisp*, of which the ground colour is of lavender-blue tinges, a mist of the same colour seeming to veil the whole. Here grotesque men are seated in the leafless boughs of old gnarled trees, laughing and smoking. A second picture, *St. Hubert*, has much in common with the former picture as regards treatment; there are the same lavender-blues, but the mist is absent.

Friedrich König (Vienna) sends three pictures, *Afternoon Sun in a Forest*, *Seclusion*, a hermit standing near the most pleasant of hermitages, and *The Golden Bird*, illustrative of Grimm's fairy story. Here we have dark fantastic greens, relieved by the golden apples on the conventional fairy-story tree, the bird sitting among its branches; and the sun, falling through the leaves, lights up the

ground, seeming to relieve the darkness as a curtain drawn back from a window. Carl Moll (Vienna) has four landscapes, *A Pine Forest*, *Evening Sun*, *Twilight*, and *Evening*, all painted in the light feathery manner for which this artist is deservedly liked, the *Pine Forest* being, perhaps, the artist's best work. Ferdinand Schmutzer (Vienna) in his *Getreideschober* (stacks of corn), shows much originality of treatment and fine technique. Fritz Erler (Munich) in his *The Plague* gives us a mass of crude yellows. *A Garden Fête*, by Adolf Münzer, has much that is Spanish in it; nevertheless, much that is new and interesting; while Erler's painting on wood of a lady at an ebony piano might be called a study in white-and-black. Max Eichler (Munich), *A Day in Autumn*, is rich in phantasy and design: as one looks at it one seems to see the figures in silent robes moving about in the woods. Emil Orlik, returned from his long stay in Japan, shows some excellent examples of his Japanese work, and it would be difficult to find his equal in xylographs. These wood-cuts are so rich in colour and piquant in expression that one leaves them with the feeling of something fresh and good. Mr. Orlik will



"THE SLEEP-WALKER" BY ALFONSO CANSIANI

shortly give us an opportunity of seeing his productions *en masse*. Another illustrator of great taste and originality is M. Liebenwein (Burghausen), who, in his series of pictures illustrative of the *Goose Maiden*, is at his best. The whole story is before us, and depicted in a noble manner. There are the geese, stalls, horses, cats, greyhounds, the goose maiden, the witch from whom the knight

Vienna Secession Exhibition

must save her, all living before us. There is much phantasy, but Nature predominates. The veteran artist, Rudolf von Alt, now in his 93rd year, shows us, in his *Goisern*, painted last year, that his hand has not lost its cunning. Strange that the oldest of living artists should join the new school, of which he is the honorary President. His *Pantheon in Rome* (1873) is his masterpiece.

There are many good pieces of sculpture. A. Canciani, in his *Sleep-Walker*, has accomplished a noble piece of work. It is intended for a grave-stone. The quiet, sleeping figure stands, head bent slightly back, and the face full of ecstasy, which seems to shine through the closed lids. Max Kruse (Berlin) has a marble bust of Nietzsche—Nietzsche as he appeared when recovering from his illness, the face thin from suffering, thought expressed in every line. The deep-set eyes, the over-hanging eyebrows, the small ears, the noble nose and mouth are wonderfully depicted. The great thinker—whose conclusion, "God has promised more than He can perform" seems true as regards himself—lives again in this marble. Ilse Conrat, a pupil of Van der Stappen, shows a remarkable talent in one so young—she is only twenty-three—and one may expect great things from her. Her *Girl with Wet Hair* is a full-life nude figure of a young girl bending to gather her wet hair together after her bath. In the anatomy of the figure and in its position she shows knowledge of true art; and whatever her present want of individuality may be, true feeling and warmth are still lurking in her work. Another young artist, Elsa v. Kalmar, in *Longing*, shows a great advance on previous work. This artist is rich in ideas, so rich that they seem to overflow into one another, and she also possesses true feeling for plastic art. Professor Hellmer (Vienna), in his figure of the *Globe*, gives us all the sensations to which man may be subject: he bears all the cares of the world

on his shoulders. Four bronze figures representing the elements support the statue. The whole is full of character, energy, and decoration.

Ignatius Taschner (Munich) also exhibits, in his *Wanderer*, a work full of character and energy. There is a wonderful swing in this wanderer as he goes along his way, in spite of the weariness in his expressive features.

Applied art is shown in some ornaments, a silver table service, glass, pottery, and in a design for a gobelin for a wall decoration, designed by Edmund and Rosalie Rothansl, and executed by Frau Leopoldine Guttmann (Vienna) in her school for handweaving—a capital piece of work, both in design and carrying out. Whether Professor Josef Hoffmann's silver service would find many admirers in England is doubtful. Some of it is very heavy, especially the larger knives and forks, while the shovel-shaped spoons would probably not be popular. A silver dessert-stand on a high, graceful foot is both decorative and original, and a charming piece of work. Kolo Moser's high-stemmed glasses grow upon one, and we are always glad to see them. Those shown here are among his best work. As usual, they have been executed by S. Bakalovitz (Vienna). Baroness Falke's work



"BUTTER WOMEN"

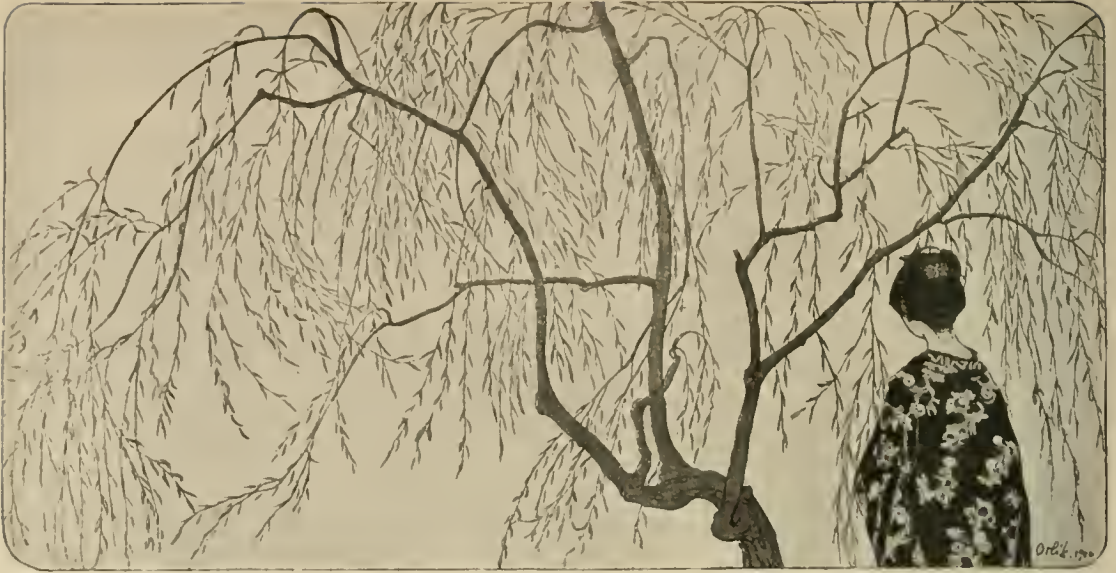
BY FERDINAND ANDRI



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"POLISH PEASANTS"
FROM THE PAINTING
BY FERDINAND ANDRI

Vienna Secession Exhibition



CHROMO-XYLOGRAPH

BY EMIL ORLIK

is always pleasing, and among other things a high lamp for petroleum is worthy of special praise. Baroness Myrbach has two stone jars, one in red and the other in grey and yellow, while a silver-mounted glass dish is a delightful piece of work. Marietta Peyfurss, with a leather book-cover and a leather blotter, has turned to something fresh. Her designs are good, well conceived, and well executed. Adele von Stark also shows good work in two vases enamelled on copper. Ellis Halbis has a fine piece of embroidery (bag for opera glass) designed by J. Clarmann. In jewellery, Kolo Moser shows a brooch of dainty design, and Otto Prutschner, who has lately been awarded a travelling scholarship by the Imperial Arts and Crafts Schools, has some ornaments, brooches, necklet, sleeve-links and earrings which are quite new in design. He has made use of small pearl shells with very good effect.

It would not be right to leave the exhibition without mentioning the gum photographs by Messrs. Henneberg, Watzek and

Spitzer, of Vienna, and Mr. Heinrich Kuhn, of Innsbruck. Each artist possesses an individuality. Henneberg excels in landscapes, Watzek in soft tones, Spitzer in figures, and Kuhn in lights. Henneberg shows us a landscape *Italian Spring*, a graceful motive full of fragrance and beauty: his *Landscape*, with its massive trees, is full of powerful effect, while his herd of sheep is as full of life as his *Am Hof Vienna*. Kuhn's *Evening Sun* is a poem. The sun is sending his golden shimmer through the dark trees and over



CHROMO-XYLOGRAPH

BY EMIL ORLIK

The Cult of the Statuette

a white house. Watzek is to photography what Whistler is to painting, and this he shows in his *Sailing Boat* and *Manufactories*; while Spitzer's *Old Woman of Katzyk* and *Sea Shore* are masterpieces.

A. S. LEVETUS.

THE CULT OF THE STATUETTE. THE FINE ART SOCIETY'S RECENT EXHIBITION

TAKE up almost any French contemporary novel, and turn to the first of the many descriptions of the contents of the hero or heroine's sanctum (a species of padding of which the foreign author is at the moment even more guilty than the British) and you will assuredly find a statuette occupying a prominent, if not the foremost, position amongst their bibelots.*

It is perhaps a somewhat arbitrary assumption from this that "sculpture in little" is an inseparable adjunct to the furniture of a French household, but it is evident that a writer who wishes to appear up-to-date considers it necessary to give it almost the pride of place in his inventory. On the other hand, it is certain that any description of an English living room which included statuettes would be altogether incorrect, unless it were of some Bloomsbury lodging-house, where a pair of treacle-coloured "Marly Horses," purchased in the Tottenham Court Road, were cited as evidence of early Victorian taste reflected in the garniture of the chimney-piece.

The reason for this difference in the Art appreciation of the two nations is not far to seek. The French sculptor has had his opportunity, not only for the display but for the sale of his figurines. Encouragement has been afforded him, first by the

Government, which has from the early days of the Second Empire been a prolific, if not a very remunerative, patron; from the Salon and the Champs de Mars, which have adequately displayed his products; and, lastly, from business houses with taste and discrimination, which have acquired originals, reproduced them at a popular price, and fostered and educated a desire in the public to possess them.

The British sculptor has hitherto had no such encouragement. Excluding portraits, the Government has, we believe, never commissioned or bought a statue for its artistic merits, and the few which grace the National Gallery of British Art are there only through having been bequeathed to the nation by an English sculptor. The public has hitherto been so oblivious to the charms of the statuette maker that the only serious trade



* For example: "*Les statuettes élevées sur des colonnettes*," — "*Ly's Rouge*," Anatole France.

The Cult of the Statuette

endeavour to popularize his products had to be abandoned through lack of patronage.

A more recent trial of public taste has just been made by means of an Exhibition devoted to statuettes, and the originators, the Fine Art Society of New Bond Street, would seem to have met with a sufficiency of encouragement to, perhaps, tempt them to further effort. Should they do this, they may well ask, and expect, to receive from the sculptors a more serious support than, it is evident, has been afforded in the exhibition under review. For whilst it is self-evident that an advertisement such as they have lately received from the exhibition must now, and in the future, be of assistance to their altogether insufficiently recognized art, it is also clear that their part therein has consisted in contributing little that has not been previously seen and is already known to those who have busied themselves at all with their productions.

This apathy is perhaps constitutional in the artistic temperament, but is hardly of good augury to those of us who wish well to the profession, and believe that it only needs encouragement to hold its own with the foreign schools, to which it has been so erroneously the fashion to believe it to be altogether inferior.

It will be the greater pity if the attempt to popularise the Art should once more fail, because the time would certainly seem to have arrived when the man of taste in England should follow the example of those in other countries who do not always lead him. Not only would the aspect of the wall-space, which he has so amply occupied with pictures, be bettered by being interspersed with bracket-held statuettes, but the monotony of his table ornaments would be varied by the intrusion here and there of a well-modelled statuette. It must not be forgotten that, whilst a picture presents but

one and the same face for observation and study, a well-modelled statuette should be of interest from every point of sight, and should in consequence appeal to the senses in a far more varied manner than any work in the flat. For it lends itself to change with every hour that the light passes round it and to every differing aspect from which it is viewed. It has been said that an appreciation for form is the last taste to be acquired, and requires the longest education. Our lack of appreciation may therefore be only due to lack of opportunity which such an exhibition as this must have done much to dissipate.

Comment upon the works exhibited must be brief. In the first gallery attention was at once arrested by statuettes by Alfred Gilbert, *Persæus*



"THE VICTOR" BRONZE

BY DAVID MCGILL



"BOYS FISHING" — BRONZE

BY RUBY LEVICK



"LEDA" — BRONZE

BY F. DERWENT WOOD

The Cult of the Statuette



"AN INVOCATION"

BY GILBERT BAYES

and *Comedy and Tragedy*, two figures in which perfect proportion and grace of movement stood in strong contrast to the exaggerated vitality and contorted limbs of the much-vaunted Amazon in the *Défense*, by Auguste Rodin. On the other side of the gallery Thomas Brock's classic *Eve* and his admirable bust of *Leighton* were flanked by the mediævally-schemed wax representations of *Lyonors* and *The Lady of the Isle of Avelyon*, by the newly-elected R.A., George Frampton. To what excellence the late Lord Leighton might have attained had he been a sculptor pure and simple is evidenced by the tiny

model of *The Sluggard*, utilised by Mr. Brock as an instance of the President's art in his St. Paul's Memorial. Charming in their simplicity and daintiness are the two heads of *Griselda* and *Innocence* by Alfred Drury, A.R.A., the refinement which characterises all this artist's work being again noted in his latest production of *Spring*.

The entrance of the West Gallery was flanked by two statuettes of F. W. Pomeroy's, *Burns* and *Cromwell*; each likely to attain popularity with the many admirers of those two widely dissimilar characters. Either is admirably fitted for Institutions which desire representations at a comparatively small cost of the Poet or the Protector.

The collection testified very markedly to the loss which British sculpture suffered from the early death of Harry Bates and that of Onslow Ford in



"TORSO"

BY ALFONSE LEGROS



"FATE." BY THE LATE
ONSLow FORD, R.A.

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"CIRCE"—BRONZE RELIEF

BY F. DERWENT WOOD

middle life. The former stood in a class almost apart from everyone else in his admirably composed and still more admirably modelled reliefs, and it is a further loss to art if, as we understand, the duplication of such examples as *Æneas* and *Homer*



"CHILDHOOD"

BY W. GOSCOMBE JOHN, A.R.A.

is restricted by the owners of the copyright. Fortunately this is not the case with the panel of *Psyche*, so well adapted for overmantel decoration. The bust of Mr. Bates's *Rhodope*, modelled from his wife, was perhaps the most refined piece of work in the collection. Onslow Ford was, as his *Folly* and the unfinished and ominously conceived *Fate* show, a born creator of statuettes. The same may be said of Hamo Thornycroft, although his *Bather*, *Mower*, and *Teucer*, are but reductions of larger works. It is to be regretted that Professor Legros did not model in its entirety his large framed creation of budding womanhood; a torso with truncated head and limbs can surely only be acceptable when it becomes so by accident. J. M. Swan's loose-skinned feline animals are already known and cherished by connoisseurs: he more than any other English sculptor resembles his French *confrères* in aiming at an excellency of surface colour in addition to that of modelling. The patina of his exhibits were only equalled in the exhibition by that upon the *L'Enfant au Poisson* of Denys Pucch, and the larger *Folly*, by Onslow Ford, lent by Mrs. Macquoid.

Amongst the exhibits of the French exhibitors must be noted Charpentier's *Fuite de l'heure*, Henri Perrot's delightful little *La Sensitive*, Fix Masseau's *Loulotte*, Levasseur's *Iro Patria*, and E. Dagonet's *Paradis Perdu*.



"SPRING." BY
A. DRURY, A.R.A.

The original scheme of the Exhibition proposed the inclusion of sculpture in the goldsmiths' art, such as mayoral chains, cups, &c., but difficulties were apparently encountered in effecting this combination, the only contributions being enamels by Mr. Alex. Fisher, and bas-reliefs in metal, inlay, and wood by Mr. Reynolds Stephens.

At the last Royal Academy Exhibition it is stated that the sales of sculpture did not reach three figures. From enquiries made at the close of the exhibition under notice, we understand that the sales approach two thousand pounds. This may warrant the experiment being repeated, and the artists laying themselves out to a more energetic effort.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The promotion of Mr. G. J. Frampton to the rank of Royal Academician is extremely welcome, because it adds to the effective strength of the Academy an artist of remarkable ability and unusual breadth of conviction. As a member of the Council and as a hanger in the exhibitions, he may fairly be expected to exercise a valuable influence, for his experience as a worker and a teacher has been of a nature to put him fully in touch with the needs of the younger generation. Not the least of his qualifications is his well-proved sympathy with modern decorative art. He is such an admirable designer, so sound in his judgment and so correct in his taste, that he is well fitted to lead a movement which may in time produce some response even from the Academy itself. The most conservative institution can be induced to mend its ways if it entrusts the working out of its policy to men of the right type.

Though the present exhibition of the New English Art Club cannot be called a perfect one, it is certainly of more than average interest. Many of the contributors send works that are exceptionally good examples of what is aimed at by the younger men; and even if a certain propor-

tion of these works can be dismissed as failures, there still remain sufficient to make a show that is both important and instructive. Perhaps the best things are to be found among the landscapes. Such canvases as Mr. P. W. Steer's vigorous and animated *Bridgnorth*; Mr. W. W. Russell's delicately luminous *Chepstow Castle and Town*; Mr. J. L. Henry's *On the Hayle River* and *In Winter Quarters*; Mr. Moffat Lindner's *Low Tide, Hayle River*; and *Gypsies on the Common*, by Mr. James Charles, deserve unqualified praise; and not less hearty commendation can be given to the drawings of *The Lake of Lucerne*, by Mr. H. B. Brabazon; *Thames Barges*, by Mr. A. W. Rich; and *A Scene at Tivoli*, by Mr. Hugh Carter. Figure pictures of notable merit are less plentiful, but Mr. W. W. Russell's *The Mirror*; Mr. W. Orpen's *The Valuers*; *A Nude*, by Mr. P. W. Steer; and the portraits by Mr. Francis Bate and Mr. C. W. Furse, have claims to attention; and Mr. Hugh Carter's *Waiting for the Remnants* is attractive on account



"THE CATHEDRAL, BRUGES"

BY KATHARINE L. KIMBALL



"HINTERSTEINEBACH, SWITZERLAND"
BY KATHARINE L. KIMBALL

of its sincerity and soundness of method. The collection includes, perhaps, too much that is tentative and immature, and too many things that are merely imitative; but apart from these there is much to occupy agreeably the visitor to the gallery.

Mr. Montague Smyth's landscapes in oil and water-colours gathered together in Messrs. Dowdell's gallery are fascinating as examples of the accomplishment of an artist who has a certain delicacy of feeling and charm of method. Mr. Smyth bases himself to some extent upon the modern Dutch masters, like Maris or Mauve, but he is something more than a copyist of the men by whose manner he is attracted. He does not surrender his own individuality or insist simply upon imitating touch by touch and tone by tone the works of these painters; he has studied them intelligently, and though he paints under an influence, he reserves to himself a great deal of independence in his adaptation. The result is undoubtedly pleasant. In his water-colours especially, which are better than his oils, he shows himself to be a very able executant and a sensitive colourist, with a sound understanding of what is most memorable in Nature's tenderest aspects.

Mr. D. Y. Cameron is an artist who is always worth studying, because he has always something fresh to say. The most recent exhibition of his work—a collection of etchings and drawings in Mr. Gutekunst's gallery—shows how steadily he is developing and how his art is gaining year by year in largeness of view and power of accomplishment. In the etchings particularly the combination of decision and sensitive

understanding of delicate subtleties, which is one of the chief virtues of his method, is delightfully illustrated; and in the drawings, some in line and some in wash, his technical strength and dexterity are wholly convincing. The show is a small one, but within its limits it is thoroughly complete.

At the Clifford Gallery in the Haymarket Miss Katharine L. Kimball recently exhibited a number of excellent pen-and-ink drawings, two of which are here illustrated.

The Orient-Pacific Steamship Line has recently issued a new poster, designed by Mr. Frank Brangwyn, of which we give two illustrations, one in colour and the other in black-and-white.

EDINBURGH.—It is unfortunate that the hanging and general arrangement of this year's Royal Scottish Academy are unworthy of the Academy and of the distinct merit of the exhibition as a whole. No doubt the space available is quite inadequate for the display of even the accepted works, while it prevents the exhibitions becoming—what they indubitably



POSTER

BY FRANK BRANGWYN



ably would with more room—thoroughly representative of Scottish art; but this is no excuse for the extraordinary jumble of water-colours, black-and-whites, architectural drawings and models which disfigures two rooms.

For the first time in the Academy's history (the S.S.A. had a fine selection of Belgium sculpture a few years ago) Continental sculpture is shown, and, if the pieces are few, the sculptors represented are amongst the most distinguished in Europe. There are two characteristic figures by Rodin; Dalou and Dillens have each a bronze eminently typical of his ideals; and Prince Troubetzskoi sends his wonderfully vital equestrian statuette of Tolstoi and two other pieces. In addition, Mr. Goscombe John, A.R.A., Mr. Mackennal, and Mr. Frampton, R.A., have contributed. The presence of

these renders the rows of busts shown by the Scottish sculptors rather inanimate, although here and there a work emerges well from the trying ordeal. Associated with this welcome departure is another of even greater significance, for jewellery, enamels, and such-like have never before been recognised in Edinburgh. Mr. H. Wilson and Mr. Nelson Dawson have lent assistance here, and work by Mrs. Traquair and Mr. Watt, of Aberdeen, represent the Scottish movement in this direction.

Two Watts, two Sargents, one of the most beautiful of Whistlers—the *White Girl* of many years ago,—a Dagnan-Bouveret, and a Boutet de Monvel give variety to the pictures; but, while all these are interesting, and most of them educative, one turns more eagerly perhaps to new work by Scotsmen, for in it lies not only the present, but

the future of Scottish painting. Amongst the men already in the Academy, as is ever the case, one is stronger, another weaker than usual. This year Sir George Reid is not quite at his best, and neither are Mr. W. D. Mackay, Mr. Lavery, and Mr. George Henry; Mr. Wingate and Mr. Walton are equal to their own high standards; Mr. James Guthrie is rather over his; Mr. Roche's *Betty* ranks among his finest things; Mr. G. O. Reid's picture from "Kidnapped" is the best he has yet painted in his later style; and a series of Dutch river scenes represent Mr. J. C. Noble more favourably than for a number of years past. Of the outsiders Mr. Edwin Alexander is easily first, his two large water-colours being perhaps the most perfect things on view. Mr. Robert Burns's big picture from the "Ballad of Sir Patrick Spens" is also a notable work, and an able essay of a semi-decorative character. In landscape Mr. Cadenhead,



A PASTORAL

BY MONTAGUE SMYTH

Mr. Campbell Mitchell, and Mr. Mackie are, in their several ways, conspicuous. Few West-country painters, unconnected with the Academy, have sent, and none of them, except Messrs. John and Morris Henderson, and George Pirie, are adequately represented.

Although Sir Noel Paton's art was completely out of touch with the ideals of contemporary Scottish painting, and his work was finished ten or fifteen years ago, his death at Christmas-time removed the most conspicuous figure from amongst resident Scottish artists. In the Academy's exhibition he is represented by three oil pictures in his earlier style. None of them is large, but the *Luther* of 1861 is one of his finest works, and the *Lullaby*, of the following year, and *I wonder who lived in there* are, in different ways, characteristic of his talent. These are supplemented by a number of beautiful drawings, but the special exhibition at Messrs. Dott's gallery gave a far fuller survey of his tendencies.

A few weeks ago the Edinburgh Arts and Crafts Club held an exhibition in its studios near the Dean Bridge. Although the Club consists, for the most part, of amateurs interested in the decorative arts, a number of its members possess considerable talent, and a few distinct gifts, and in the two years that have elapsed since its last show the workers as a whole have made appreciable progress. Amateur a considerable proportion of the exhibits are almost bound to be, and, in the metal-work especially, greater refinement and precision of handling is much to be desired; but, compared with previous exhibitions, the technique in such crafts as bookbinding and woodcarving, embroidery and lacemaking, showed distinct advance, while greater initiative, par-

ticularly as regards design, was also evident. Enamels were a new feature, Mrs. Traquair and Lady Gibson Carmichael showing some interesting work.
J. L. C.

BERLIN.—Jacob Alberts may be reckoned amongst those artists who have struggled on heroically, making their own art, not caring whether they were designated modern painters, impressionists, or whether their work was given any of the numerous appellations applied nowadays to painting, paying no heed to public opinion, but working on steadily with sincerity and earnestness for art's sake alone. Born on the Schleswig coast in 1860, Alberts was originally intended for the Church, but following his own inclinations, he soon turned his attention to art, joining the Düsseldorf Academy when he was twenty-one years of age. From there he went



"A HALLIG ISLANDER"

BY J. ALBERTS



"A COTTAGE INTERIOR"

BY J. ALBERTS

to Munich, and finally became a pupil of Lefebvre in Paris. Alberts at once chose his own home and people for the subjects of his pictures. Off the coast of Schleswig lie a group of small islands called the Hallig Isles. At high tide they are mere specks on the water. The largest has a circumference of only a few miles, and some are only a few yards square. Owing to the frequent encroachments made by the sea, they are gradually disappearing; no doubt at one time they formed part of the mainland. The inhabitants of these islands have retained the culture of former times—that of the Netherlands in the seventeenth century. With the greatest care every artistic relic of those days has been preserved.

As on the whole of the Northern coast, so it is on the Hallig Isles; the old cabin style of house has been retained, and the dwellings are all very similar, both as regards exterior and interior. The walls of the rooms are of valuable Dutch tiles: the

iron stoves are ornamented with charming reliefs; the beds are in alcoves, and have antique-patterned hangings; a great many bright brass vessels and utensils decorate shelves and walls: artistic painting is introduced wherever suitable, on chairs, cupboards, and walls, green being the favourite colour used. On entering one of these houses one is immediately struck by the bright and gay effect produced, and a close study of the objects such a home contains is of the greatest interest. From these homes and their surroundings Alberts has taken his subjects.

Severe and peculiar, like his home, is Alberts' painting; there is nothing in his pictures to remind one of the Düsseldorf, Munich, and Paris teachings. Somewhat dull in colour, they have a more objective than picturesque attraction, but they please by their manifest sincerity and warmth of feeling. His later works have been mostly landscapes, and there is real art in the manner in which he treats



"A HALLIG ISLAND HOME"

BY J. ALBERTS

this peculiar kind of nature. Although he cannot be ranked amongst the great masters of the day, the work of this artist certainly demands not only respect, but sympathy. His portraits are not what are usually termed effective pictures, but are characteristic studies of individuals whose like may be seen daily on the Hallig Isles.

A. H.

BRUSSELS. — In an article published in *THE STUDIO* for May, 1900, M. O. Maus described the rare collection of antique stuffs formed by Madame Isabelle Errera, of Brussels. This collection — several specimens of which attracted great attention at the recent Exposition Internationale des Arts du Tissue at Rouen — is soon to be presented to the Musée des Arts Décoratifs in Brussels. The

pieces of work in her possession. In fact, this catalogue, the full title of which is "Catalogue

public and, to a still greater extent, artists themselves will find interesting teaching therein, and serious subject for study. In order to make the work complete, and before parting with her collection, the generous donor decided to issue a detailed catalogue of it; and this important task has been accomplished with infinite care and trouble. No research has been spared, and innumerable comparisons are made; while, to crown all, Madame Errera has enriched the catalogue with 420 photogravures illustrating the collection. The charming cover is a most faithful presentation of a Sicilian fabric of the twelfth century—one of the rarest



BIJOU DE CORSAGE

BY PHILIPPE WOLFERS



d'étoffes anciennes reunies et décrites par Mme. Isabelle Errera," constitutes a real "document."

The Cercle Artistique of Brussels, wishing to render a last tribute to the lamented sculptor, P. Devigne, untimely removed from the sphere he so greatly honoured, lately arranged an exhibition of some forty of his works and studies. This display impressed one strongly, yet subtly, for the deceased artist had a *métier* which was incomparably certain.



NECK ORNAMENT

BY PHILIPPE WOLFERS

demeanour, old Flemish men with hard, coarse faces—and finally (the most remarkable thing in a most interesting exhibition), the bust of the Brussels painter, Eugène Smits, which is simply a masterpiece.

The annual exhibition of the Belgian Society of



DIADÉM FOR THE HAIR

BY PHILIPPE WOLFERS

Paul Devigne produced many important works, notably the Breydel and Deconinck monument in Bruges; the group on the *façade* of the Palais des Beaux-Arts in Brussels; and the funeral monument of the Metdepenningen family in Ghent. At the same time it is certain that he expressed himself best in his less-known, his more *intime*, work. At the exhibition in question, one saw a graceful figure, *L'Immortalité* (the marble is in the Musée de Bruxelles); the charming bust *Psyché* (of which the replica in ivory was reproduced some years since in THE STUDIO); several studies—young Romans of proud and graceful



PENDANT

BY PHILIPPE WOLFERS

Water-Colours was held in the galleries of the Musée de Bruxelles, and attracted a large number of visitors. As a whole, it was a remarkable display, and it included several works of a high order. French art was represented by two ardent colourists, MM. G. La Touche and Luigini; German art by two enterprising personalities, MM. Dettmann and Skarbina; and English art by Mr. C. W. Bartlett, faithful to all that is Dutch. M. Nico Jungmann exhibited his *Procession de Pèlerins de Kevelar*, which was reproduced some time since in THE STUDIO. Notable among the works of foreign exhibitors were the interesting landscapes by M. F. de Myrbach and M. P. Rink's fishermen.

But the chief merit of the exhibition lay in the Belgian display, particularly in the works sent in by MM. Stacquet, Fernand Khnopff, A. Marcette, Th. Hannon, and Titz, which have been purchased by the Government for the Musée de Bruxelles.

MM. Cassiers, Hagemans, Uytterschaut, and Van Leemputten sent interesting landscapes of Holland and Belgium; M. Delaunois contributed some of his churches, impressive by their deep gloom; M. F. Charlet, his coloured interiors; M. Jacob Smits, portraits and religious scenes; M. C. Meunier, a picture of a miner; and finally, MM. D. Oyens and Eugène Smits sent several delicate and *intime* things.

The "Cercle pour l'Art" celebrated its tenth anniversary by a very interesting exhibition, the members keeping their newest and best work for the occasion. Dominating all else was the exhibit by V. Rousseau, the sculptor, who sent a monumental group of three figures, *Les Sœurs de l'Illusion* (in-

tended for the adornment of a fountain), an equestrian statuette, and the bust of a young woman. The group is quite masterly, skilfully and clearly composed, calm and grand in its sentiment, but as far removed from the academic as it is from the coarseness of conception and treatment which marks so much of our modern Belgian sculpture.

M. Laermans showed his firm qualities as a colourist in two canvases which attracted much attention. The exhibits of MM. Fabry (decorative panels), Baes, Coppens (landscapes and Flemish "interiors"), and Ottevaere (a triptych) showed the good results due to honest work. The usual excellence was seen in the paintings sent in by Verhaeren, Janssens, Vandeneeckhoudt, and Vierin;



MONUMENT AT GHENT

BY P. DE VIGNE



"APRÈS LE DÉJEUNER"

BY RENÉ PRINET

and prominent among the sculptors were Braecke, De Rudder, and Bonquet. M. Ph. Wolfers displayed a large number of things all remarkable for their delicate colouring: while M. A. Lynen—a draughtsman essentially of the true Brussels type, and deserving of more detailed notice in these pages some day—sent a drawing full of charm and retrospective sentiment, *Yperdamme*, and a set of illustrations for a story by himself, entitled "*Le Jacquemart de la Tour du Pré-Rouge*."

F. K.

PARIS.—The present art season may be regarded as, if not one of the best, at least one of the most brilliant we have had for a long time. During several months past there have been more than twenty exhibitions opened in Paris. Some would be for a week, others for a fortnight, and no sooner was one

closed than another took its place. It is indeed a fat year. During the present year at least ten new galleries have been started. High up at the back of some obscure courtyard people now take two or three small, badly-lighted rooms, and pompously style them "galleries"! One such comes into existence every week. Here, singly or in groups of two or three, our artists display their latest productions before the public. But with all the will in the world it becomes more and more difficult for the critic to keep himself in close touch with an artistic movement so feverish and so fertile.

At the Grand Palais the "*Société amicale des Boursiers de Voyage et des Prix du Salon*," in order to celebrate the twenty-fifth anniversary of the establishment of the "*bourses de voyage*," or "*travelling scholarships*," organised an exhibition

which will rank among the most interesting of the season. It was a pleasure to see again certain works which won for their authors their first big successes, and all the exhibitors were represented by a goodly number of canvasses, old and new. Prominent among the exhibitors were MM. Charles Cottet, who once more showed his beautiful *Procession à Plougastel-Daonlas*; Henri Martin, with his finely-conceived decorative figures, and his striking landscapes from the South of France; Henry d'Estienne, Alphonse Dinet, Jules Adler, Maurice Eliot, Charles Duvent, with his *Procession à Bruges*, Jean-Pierre Laurens, Mlle. Dufau, Mlle. Delavalle, MM. Morisset, G. Rochegrosse, Emile Wery and Ernest Laurent.

At Georges Petit's the "Société nouvelle de Peintres," has just held its exhibition. Prejudiced as the writer of these lines may be in

favour of this association—which was founded by him, and of which he is the president—he has, nevertheless, no hesitation in joining with his most eminent colleagues on the Parisian press in proclaiming the success of this exhibition. Moreover, a mere recital of the exhibitors' names suffices to show the value of the display.

With painters like Aman-Jean, Baertsoen, J. E. Blanche, Brangwyn, Claus, Cottet, Dauchez, Duhem, Walter Gay, Georges Griveau, La Touche, Le Sidaner, Henri Martin, Ménard, Prinet, Simon, Thaulow, Vail, and Zuloaga; with sculptors such as Rodin, Alexandre Charpentier, Dejean, Desbois, Camille Lefèvre, and Constantin Meunier, it is not surprising that the displays of the "Société Nouvelle" should be regarded as among the finest in Paris. Antonio de la Gandara unhappily found it impossible to take part in the exhibition.

Two beautiful works, *Après le Déjeuner*, by René Prinet, and *Germain*, a portrait of a little peasant girl, by Jacques-Emile Blanche, are now reproduced.

Jean-François Millet's *Le Berger*, which also we are fortunate enough to be able to reproduce, forms part of a private collection belonging to a friend of THE STUDIO, who has been kind enough to allow a photograph of his picture to be taken for the purposes of these notes. It is a work of absolute beauty, and, although but little known, takes a high place among the works of the great artist. It dates from the painter's best period, and I regard it as one of the very finest things bearing the signature of Millet.

G. M.

ROME.—Some years ago, the late Professor Bruno Pieglsheim revived the art of pastel painting in Germany, and soon had



"GERMAIN"

BY J. E. BLANCHE



"LE BERGER"

BY JEAN FRANÇOIS MILLET

But he admires especially the English portraits of the last century. These awakened in him the greatest enthusiasm, and their influence is visible in his more recent work.

Amongst his work are some genre pictures, for which he selected most suitable models, and which have been reproduced by Hanfstaengl, of Munich. His *Yum Yum*, *Postillon*, *Papillon*, *Une Tasse de Thé*, *En Autumn*, are all characteristic. We reproduce the last-named as an especially good specimen of pastel work.

VIENNA. — Six years ago the Royal and Imperial "Museum für Kunst und Industrie" inaugurated reforms, and in consequence was violently attacked by a number of traders in applied art. The latter were opposed to the new principles and their forms of expression,

many followers, of whom Clemens von Pausinger is one of the best known and most successful. He was born in Salzburg, Austria, in 1855, studied in Munich and then in Florence. However, he did not find satisfaction in these art centres, and at last came to Rome, where he remained four years, and became intimate with Hans von Marée, to whom he confesses to owe much of his success. He then went a second time to Munich, and entered the studio of Pieglheim as a pupil. Here he perfected himself in the technique of pastel and soon launched out into the world, establishing himself first in Graz, Styria, where he quickly made a name for himself as pastel portraitist. He produced here some very fine work, and was entrusted with many commissions for portraits. In Paris, von Pausinger found the best opportunities of studying the pastels of the eighteenth century, particularly those of the French school.

partly because they were "new"; partly from the trade standpoint, because much that was "old" was still in stock, and could be easily made in the existing patterns; and, finally, because they could not find buyers among the general public of Vienna for the new productions. But in the end matters proceeded here as elsewhere. The new ideas made headway, and buyers turned to those things which were the result of the modern tendency.

But then came the inevitable — the most annoying development that can happen to a good cause. The novel, the "modern," became the fashion, and an activity set in which has brought discredit upon the best of things. Imitation set in; the external characteristics of Otto Wagner, of Olbrich, of Kolo Moser were seized upon; their original ideas were done to death; their individual methods of expression were openly plagiarised.

No wonder, then, that so many prominent well-wishers of the movement have become frightened at such manifestations of the "modern" spirit.

The Museum contains a rich store of old patterns, and its directors are endeavouring to restore the contact between the past and the present by drawing attention to the "Empire" and "Alt-Wien" ("Biedermeier" style), as kinds of models which should be further developed, side by side with the much-prized English forms.

The applied art school studios are doing good work, the masters emphasising the importance of sound construction, and developing individuality in their pupils. The latter, with the natural independence of youth, are disinclined to make any concessions to the "old," and, in their genuine enthusiasm for the "modern," are apt to sacrifice

everything to novelty; so that sometimes a certain abstract jejuneness marks their productions. Between these two groups of artists—those who incline to the Museum, and those emerging from the Art-Handicraft School—we find the older and the new independent ateliers, which, according to taste, and partly also according to the nature of the commissions to be executed, incline now to one, now to the other, of the prevailing tendencies.

These conditions, easily explained in a warm-blooded people highly susceptible to prevailing movements, have introduced a kind of topsyturvydom in the applied-art life of Vienna. Good, however, will spring therefrom, for, in the first place, a contest always contributes to elucidation; and, secondly, if the present pedantic and fossilised art notions, engendered by prejudice, are once well shaken up, the public will become more accessible to liberal ideas.

These remarks are not intended to depreciate the applied art of Vienna. The exhibition now being organised in London and the exhibition at Turin will testify to the high standard of ability prevailing among our workers here. Our illustrations show recently executed examples of work by various designers.

T. G.

BUDAPEST.—
[For the following notes on General Arthur Görgey we are indebted to Dr. Theodore Duka, F.R.C.S., late Surgeon-Lieut.-Colonel of the Bengal army, a Member of the Hungarian Academy of Sciences, and Honvéd Captain on General Görgey's staff during the stormy period of 1848 and 1849.—EDITOR, THE STUDIO.]

Readers of THE STUDIO are enabled herewith to study the portrait sketch,



FIREPLACE

BY PROF. HAMMEL



ESTUDIO

"EN AUTOMNE" FROM THE PASTEL BY C. VON PAUSINGER.
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LACE

BY FRANZISKA HOFMANINGER

by Mr. László, of General Arthur Görgey, the Hungarian patriot and commander-in-chief of his country's army against the combined forces of Russia and Austria in 1849. The life-history of General Arthur Görgey is instructive in many ways, and not less so at the present day. During the progress of the Hungarian War of Independence he was idolised by his soldiers as the greatest military leader in his country's cause. After he surrendered at Világos, the late Governor Louis Kossuth, who had just crossed the frontier into Turkey, proclaimed Görgey a traitor because of the surrender; and the infamous libel was accepted by public opinion, rendering the name of Görgey the most hated and vilified in Hungary for more than a generation. Arthur Görgey was born at Toporc,

in Hungary, on the 30th of January, 1818. Fortunately he is still alive, having lived down hatred and obloquy; and now he is an object of universal esteem and veneration in his native land. Such change of public opinion was doubtless owing to the discussion of the events of 1849; it was due also to a solemn "Declaration by the Soldiers of the Hungarian Army of 1848-49," which was presented in 1884 to General Görgey, signed by Honvéd* generals and superior officers, approving of his conduct in 1849. Never-

theless the step which served to establish the incontrovertible historical truth was the publication of a letter of the late Governor Kossuth, addressed to his friend in exile, Nicholas Kiss de Nemeskér. This letter subsequently appeared in the fifth volume of Louis Kossuth's memoirs, edited by his son Francis Kossuth, now member of the Hungarian Parliament. In that letter Governor Kossuth states: "A traitor Arthur Görgey was not; but he was not

* *Honvéd* army—is the national Hungarian army—in contradistinction to the *Imperial* Austrian army.



LACE

BY MATHILDE HERDLICKA

obedient." The indictment, therefore, is withdrawn; there is now no question of treachery, but of disobedience. This refers to the fact that the Governor issued certain impracticable orders for the army, which the General in command declared could not be carried out. On the 11th of August, 1849, in a document addressed "to the nation," Kossuth expresses himself as follows:—"After the unfortunate reverses there is now no further hope of continuing the struggle against the allied Austrian and Russian powers with any hope of success." Kossuth and his Ministers resigned and left the country, transferring all military and civil powers to General Arthur Görgey. In the sight of history this fact alone proves that Görgey was not unworthy of being invested with the powers of a dictator. He assumed the supreme power in order to prevent still greater misfortune, and to save what was still to be saved of life and of the remnant of the former well-being of his country. Being pressed hard by the allied forces, Görgey took, while there was yet time to do so, immediate steps to surrender before the Russian army. The laying down of arms took place on the 13th of August, 1849, in perfect order before Count Rüdiger, a general of cavalry.

This was a carefully-considered act, approved by all his generals and superior staff officers, numbering eighty-one, in order to put a stop to further bloodshed. The "Declaration by Soldiers of 1848-49," already referred to, concludes with the following words:—"The capitulation of Világos, in the face of so great a superiority of force, was not an act of treason, nor was it in any way disgraceful to our arms; it was not a crime against the country, but a humane and honourable termination of a struggle that had become hopeless and aimless, and therefore without excuse, putting an end to further useless waste of life." The late Colonel G. B. Malleson, C.S.I., sums up the situation with the following telling words, in his essay in the *United Service Magazine* of 1900, page 295:—"As to the two men most prominent in that struggle, the man of words and eloquence, selfish, scheming, caring for his own safety, and thwarting all the measures of his greatest soldier to ensure the safety of the country; and the man of action, careless of himself, working only for his country, calm and reticent under undeserved obloquy, there can be no question as to which of them deserved the most at the hands of their countrymen."

T. D.



MAHOGANY WRITING TABLE

DESIGNED BY C. FRANZ, EXECUTED BY C. FRÖMMEL

MONTREAL.
—The Royal Canadian Academy has just opened its twenty-third annual exhibition at Montreal with unprecedented success, the increased number of exhibits showing that a steady output of creditable art work has now been attained in the Dominion.

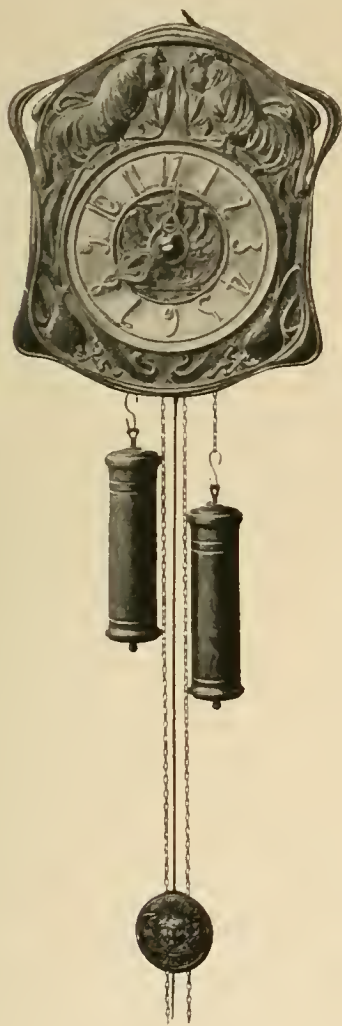
The place of honour has, for the present season, been accorded to Mr. William Hope's large landscape, *Eastport, Maine*, which was purchased by Sir Thomas Shaughnessy, president of the Canadian Pacific Railway; while a smaller canvas has passed into the hands of Mr. Richard Angus, a collector



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well known on this side of the Atlantic ; and a third also, within the first hour on opening day, became the property of Mr. Paul Lafleur, a local connoisseur. Mr. Hope studied in Paris for several years, but now paints entirely among the forests and pasture lands of his native country, in appreciation of



CLOCK

DESIGNED BY M. VON JUNGWIRTH
EXECUTED BY C. HAGENUER

which fidelity and excellence he has been, during March last, elected a Member of the Royal Canadian Academy.

REVIEWS.

Christian Art and Archeology. By WALTER LOWRIE, M.A. (London: Macmillan.) 10s. 6d. net.—To the student of the history of the Church few subjects are more fascinating than the gradual

evolution of Christian Art, which appeals alike to those interested in the historical and the æsthetic side of the various questions which present themselves for solution. In his exhaustive summary of what has recently been discovered, chiefly in Rome, the fountain-head of Christian archæology, Mr. Lowrie throws considerable light on several problems which have only recently been solved. To take one notable instance, in his Chapter on the Cross he dwells on the vision of Constantine, about which so much difference of opinion has always existed, and points out that the cause of the confusion is "that it is not well understood that the monogram was actually intended to represent the cross, and whenever during the Constantinian age a monument is spoken of as a cross, it may generally be presumed to be in the shape of the monogram." This monogram, he explains further, owed its origin in part to a pagan symbol, the sun-wheel, and he justifies the supposition by reminding the reader that the Emperor, before the vision to which he owed his conversion, was much interested in the sun-worship of the Mithras cult, continuing, moreover, to the end of his life to confuse it and the Christian religion. The belief that Constantine saw a cross in the sky is the result of an erroneous notion that it was already the symbol of Christianity, whereas it was not until some time after the discovery of the true cross by the Empress Helena, that the instrument of the Lord's death was represented in art, or accepted by Christians as the emblem of His Passion.

Another deeply interesting chapter of this fascinating volume is that on the paintings in the Catacombs, especially the section of it dealing with the so-called orans or orant. This figure, with arms outstretched in the attitude of prayer, which was so frequently introduced in early frescoes, was originally borrowed from the Jews, but obtained amongst Christians a new significance, owing to the fact that it recalled the attitude of Christ upon the cross. In the account of the gradual adoption of the symbol of the fish also Mr. Lowrie says much that is new, or, rather, he collects into one consecutive narrative all the new light which recent research has thrown on the subject.

The illustrations in this valuable handbook are very numerous, and thoroughly elucidate the text, but it is a pity that they are not on a larger scale, for in some instances the beautiful and significant details are lost. In the case of the Catacomb frescoes great difficulties had, of course, to be contended with on account of the want of light in the underground chambers containing them, but this excuse

does not apply to the sarcophagi, medals, gems, &c., in museums, which lend themselves with exceptional readiness to reproduction.

Five Great Painters of the Victorian Era. By Sir WYKE BAYLISS, F.S.A. (London: Sampson Low.) 8s. 6d. net. The writing of the President of the Royal Society of British Artists is always interesting, the more so, perhaps, because his point of view is not, as a rule, exactly that of the general public. In the present instance he considers Leighton, Millais, Burne-Jones, G. F. Watts and Holman Hunt rather as honorary members of his society than as artists of all time, whose temporary connection with any association cannot really in the slightest degree affect their position. Sir Wyke Bayliss begins by claiming that the Royal Society is representative of British artists, but whatever amount of truth there may have been in this assumption fifty years ago, it would certainly not be accepted by any but a few at the present day. The fanciful names given to the representative masters here considered are not ill chosen, though the attempt to define anything so undefinable and illimitable as true genius can never be altogether satisfactory. To this enthusiastic critic Lord Leighton is the "Painter of the Gods," Sir John Millais of "Men and Women," Sir Edward Burne-Jones of the "Golden Age," G. F. Watts of "Love and Life," Holman Hunt of "The Christ." Yet nothing more intensely human was ever painted than Leighton's *Hercules wrestling with Death*, and many masters of the past have been far more successful in their interpretations of the complex character of the divine Man than Holman Hunt.

Passing over the experiences of the Royal Society of British Artists under the presidentship of Mr. James McNeill Whistler, his successor gives a very interesting account of the vicissitudes of the association to which he is so devotedly attached. He then passes in critical review the five masters he has chosen, giving reproductions of typical examples of the work of each. Although his style is perhaps a little too florid for modern taste, his judgments are well balanced, the anecdotes he relates are interesting, and many of them new to the reader. The imaginary conversations between various celebrities of the past on the subject of Portraits of our Lord, beginning with a solemn discussion in the Catacombs and ending with a chat between Rossetti, Millais and Holman Hunt, are, however, somewhat strained, leaving on the imagination no impress of their approximate truth.

The Ivory-Workers of the Middle Ages. By A. M. CUST. (London: Bell & Sons.) 3s. net.—Mr. Cust writes with enthusiasm on a subject that might at first sight appear less fascinating than the consideration of work which can be directly associated with its producer. Thanks to his lucidity of statement and skill in marshalling his arguments, however, he is able to imbue his reader with his own interest, so that even those who have never hitherto given the ivory-workers any serious thought can follow him with ease. They find with surprise and delight that they too can trace and realise the importance of the thin line of continuity which connects the first crude effort at design upon a bit of horn or ivory of the pre-historic cave man, with the triumphs of technical skill in carving of the fourteenth century, at which date the record closes.

The author of this charming little monograph points out what many are in danger of forgetting, that Early Christian was the last phase of Roman art, and that even in Constantinople "there lingered a fading shadow of the old Greek spirit which at least inspired the craftsmen to finished workmanship and a love of elegant form." He begins his actual review of work in ivory with the fourth century, and gives a most interesting series of admirably reproduced examples of the great series of Consular diptychs which, he says, "form the backbone of the early history of the craft and created a type which lasted through the whole mediæval era." The book is thus not merely a record of mediæval work, as its title would imply, but also of antique, and had it included a chapter on modern carving in ivory it might claim to be a complete handbook on the subject. The consideration of the Consular diptychs is succeeded by a review of Latin and Byzantine ivories, with many most interesting illustrations, including two very fine sixth-century covers of the Gospels, several later Christian diptychs and the remarkable Plaque of *Romanus IV. and Eudoxia crowned by Christ*, now in the national collection of Paris. Even Anglo-Saxon carving, which has been much overlooked, is fairly criticised by this most painstaking author, and the latter part of the book on Romanesque and Gothic work contains much new information, with wonderfully faithful renderings of many gems of art scattered about in the collections of Europe.

The Art of Folly. By SHERIDAN FORD. (Boston, U.S.A.: Small, Maynard & Co.)—The dedication of this volume of verse is addressed to "Those Who Understand." In an "Advertise-

Awards in "The Studio" Prize Competitions

ment" the author tells us that the verses first appeared in a Paris newspaper, and that they "achieved the execration of the brushmen in a manner so complete, so unalloyed and perfect, as to make me the pariah of my parish." This untoward state of affairs probably arose from the fact that Mr. Ford lacks the bump of reverence. His criticisms do not err on the side of lenience. They are full-blooded, forcible, pungent, sometimes sound and well-considered, sometimes acrimonious and undisciplined. The reader is conducted by the versifier through various picture galleries, notably the *salons* of the Champs Elysées and the Champ de Mars, and the exhibitors are pilloried or patted as the critic's soul dictates. For the group of painters known as the "Glasgow School" he has nothing but eulogy.

"No group's more free of unpictorial claim—
Pictorial magic is its only aim."

These "Scots whose rounded grace Can add a charm to any time or place" have mastered

"The Art, so little known, of Leaving Off."

He can, however, find no word of praise for the "short-lived, puerile, 'pictures of the year.'" One estimable gentleman is told that

"The old, good rule suffices for his ken—
If at first you don't succeed, fail, fail again."

An American artist is twitted with painting

"Some posing peasant in crude colour drest
To witch the proud pork-packers of the West."

A lady's effort is summed up thus:—

"Her 'soulful' goats of grim metallic hue
On giddy mountain-tops of Reckitt's blue
Still charm the crowd as when, in other days,
De Goncourt gave her of his painful praise."

And so on through one hundred and ninety pages. Apart from certain unfortunate deviations from the path of good taste the book is amusing enough to serve as entertainment for an idle hour. We must be excused, however, if we express a hope that this new form of art-criticism may not become fashionable.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXII.)

SKETCH DESIGN FOR APPLIQUÉ NEEDLEWORK.

The work in this competition, apart from the prize-winning design, shows but little appreciation of the special needs of appliqué embroidery for religious purposes. Even the design by *Fox*, though good in many respects, is weakened by the script-hand style of the lettering, which does not

accord at all well with the breadth required in such a large panel of decorative needlework.

The FIRST PRIZE (*Seven Guineas*) has been awarded to *Myosotis Palustris* (Phoebe McLeish, 71, Egerton Road, Liverpool).

The SECOND PRIZE (*Three Guineas*) to *Fox* (F. Edith Giles, 25, Ospringe Road, St John's College Park, London, N.W.).

(A XXIII.)

DESIGN FOR A PANEL IN ENAMELS.

The FIRST PRIZE (*Three Guineas*) has been won by *Nick* (Maria L. Kirby, Villa Giordano, Cornigliano Ligure, Italy).

The SECOND PRIZE (*Two Guineas*) by *Isca* (Ethel Larcombe, Wilton Place, Exeter).

Honourable Mention is given to *Tramp* (David Veizey), and *Brush* (Percy Lancaster).

(B XV.)

DESIGN FOR THE COVER, OR FRONT PAGE, OF A CHRISTMAS CARD.

The FIRST PRIZE (*Three Guineas*) has been awarded to *West Countryman* (E. H. Atwell, Barfield Cottage, Fog Lane, Didsbury).

The SECOND PRIZE (*Two Guineas*) to *Isca* (Ethel Larcombe, Wilton Place, Exeter).

Designs by the following have been purchased:—*Black Spear* (Marjory Parke Rhodes); *Forres* (Jean Mitchell); *Guinea Pig* (Margaret Clayton); *Isca* (Ethel Larcombe); *Meta* (whose present address is required); *Meets* (Mrs. A. Y. Whishaw); *Pan* (F. H. Ball); *Washo du Wash* (H. W. Koch).

The following gain Honourable Mention:—*A. J. Rose* (A. Wilson Shaw); *Chat Noir* (A. Leate); *Chatto* (Jessie Mitchell); *Kaa* (Sybil Barham); *Nelson* (C. E. Roe); *Orthodoxy* (Claire Murrell); and *Rosemary* (Maud T. Atkinson).

(B XVI.)

The FIRST PRIZE (*Two Guineas*) is awarded to *Oriente* (Scott Calder, 3, McLaren Road, Newington, Edinburgh).

The SECOND PRIZE (*One Guinea*) to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Honourable Mention is given to *Titch* (Malcolm Osborne).

(C XVII.)

The FIRST PRIZE (*One Guinea*) is won by *Light* (C. E. Collings, 93 Victoria Road, Scarborough).

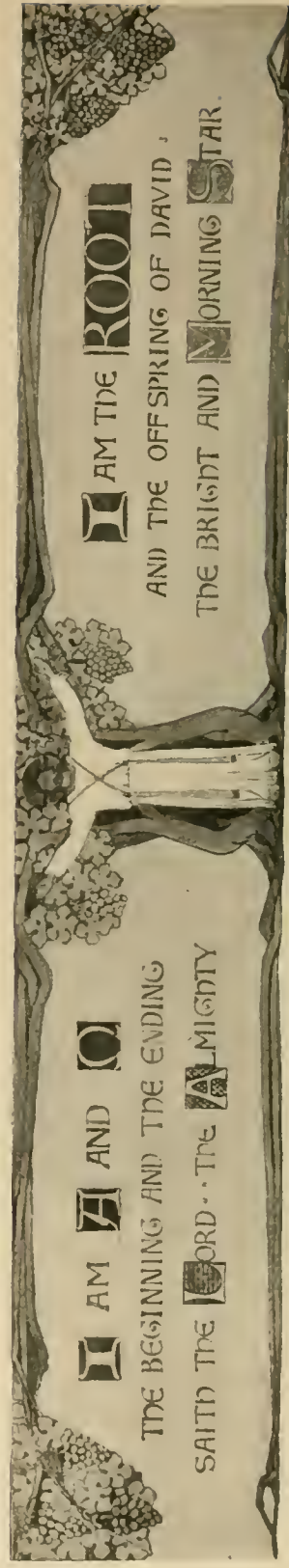
The SECOND PRIZE (*Half-a-Guinea*) by *Quarley* (Bessie Stanford, Amfort, Andover, Hants).

Honourable Mention is given to *Cadzow* (W. H. Lindsay); to *Natur* (Mrs. Caleb Keene); and to *Sunday Morning* (J. C. Rutgers).



FIRST PRIZE (COMP. A XXII)

"MYOSOTIS PALUSTRIS"



SECOND PRIZE (COMP. A XXII)

"FOX"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. A XXIII)

"NICK"



SECOND PRIZE (COMP. A XXIII)

"ISCA"



HON. MENTION (COMP. A XXIII)

"ISCA"



FIRST PRIZE (COMP.
B XVI) "ORIENTA"



SECOND PRIZE (COMP.
B XVI) "ISCA"

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THE LAY FIGURE ON THE BETTER EFFECTS OF OFFICIALISM IN ART.

"CAN it be true?" the Designer asked, with a tone of excitement in his voice.

"Do you refer to the world's legacy of good luck in dreams from Mr. Rhodes?" said the Critic.

"No," returned the other; "it is something unimportant by the side of that true greatness. There is a rumour that the Royal Academy this autumn will hold an arts and crafts exhibition instead of the usual winter show of Old Masters. That seems trivial enough, but is it not also astonishing, even incredible? Has that white elephant of officialism in British art, the Royal Academy, made up its mind to speak to us as wisely as one of Æsop's animals?"

"However that may be," said the Critic, "the same rumour has come to me from three painters who pretend to be on whispering terms with the secrets of the Royal Academy. They are in diplomatic running for the next vacancies among the Associates, and their uneasiness of mind is comical to witness. Their chance of being elected will be put in [danger, you know, if Burlington House should take up the cause of the artist-craftsmen."

"As a stroke of good policy," said the Designer, "that would be excellent. It would silence all the writers who are at odds with the Royal Academy and its dandified pampering of the painter's craft. It is easy to do little by making a show of doing much, and the Academy may easily keep to its settled old impolicy by yielding a bit now with a good grace."

The Reviewer shrugged his shoulders. "That strikes me as being nonsense," said he. "I've a firm belief in the vitality of the decorative movement in art, and I feel sure it will be as yeast in the dough of old traditions. Burlington House will pass through a great and radical change if the artist-craftsmen gain a footing for their rights."

"I believe so too," said the Critic. "But, even granting that the Academy has decided to open a side-door now and then to the applied arts, is it not surprising that craftsmen and designers should have waited so long for their recognition, always in grumbling inactivity?"

"What could we do but wait?" the Designer asked.

"Why, you could have banded yourselves together, and petitioned the King to sanction the inauguration of a Royal Academy of Design. That would have been a manly and a worthy

way of asking the King to make known, during his Coronation year, the high value he places upon the applied arts in their relation to the industrial vicissitudes and needs of his empire."

"A pretty idea, no doubt," replied the Designer, "but you will find that most British craftsmen prefer to work alone; to be freelances—and not disciplined troops—in the commercial warfare. Self-dependence is the thing they set store by."

"Yet this self-dependence is merely vanity," said the Reviewer. "If they understood the age in which they live, they would not pit themselves one by one against the slipshod economics produced by the over-strenuous competitions in trade. They would realise that the applied arts require a wise organisation, in order that their full influence may be brought to bear on anything in hostility with them. A Royal Academy of Design, if well managed, would multiply the strength of each individual member, and keep the manufacturers closely in touch with the doings of the industrial arts in other countries."

"That's a cheering view of officialism in art," said the critic, sceptically. "Yet I own that in some countries, as in Austria, the work done by that kind of officialism is wonderfully good. The Viennese craftsmen of to-day have a most fortunate gift for organisation, their general or special schools for industrial art—they number about 650, and have 100,000 pupil-apprentices—being in all respects admirably practical and modern. It may be that a Royal Academy of Design would cultivate in England a similar genius for co-operation in the decorative arts."

"Organisation is necessary in any case," said the Reviewer, "for the South Kensington system is not yet equal to the task, which it ought to do thoroughly. It is certainly a more useful system than it was a few years ago, when it did little else but train second-rate drawing masters. Still, compare the results of its organisation with that of the industrial art movement in Austria, and you will become aware of its defects. It is a system that is not taken seriously enough by those who are responsible for its administration. It is a thing essential to the welfare of many industries, yet it is not made as thorough as dead-carnestness with knowledge could make it."

"Well, well!" cried the Man with the Clay Pipe. "Progress consists in doing well something which has not been done equally well before; so there is always a large hope for us all while we have reason to be discontented."

THE LAY FIGURE.



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